

FOUR  
NATIONAL EXHIBITIONS  
IN LONDON.



*"PEACE HATH HER VICTORIES  
NO LESS RENOWN'D THAN WAR."*



*Robert Harvey.*




68/A | Exhib

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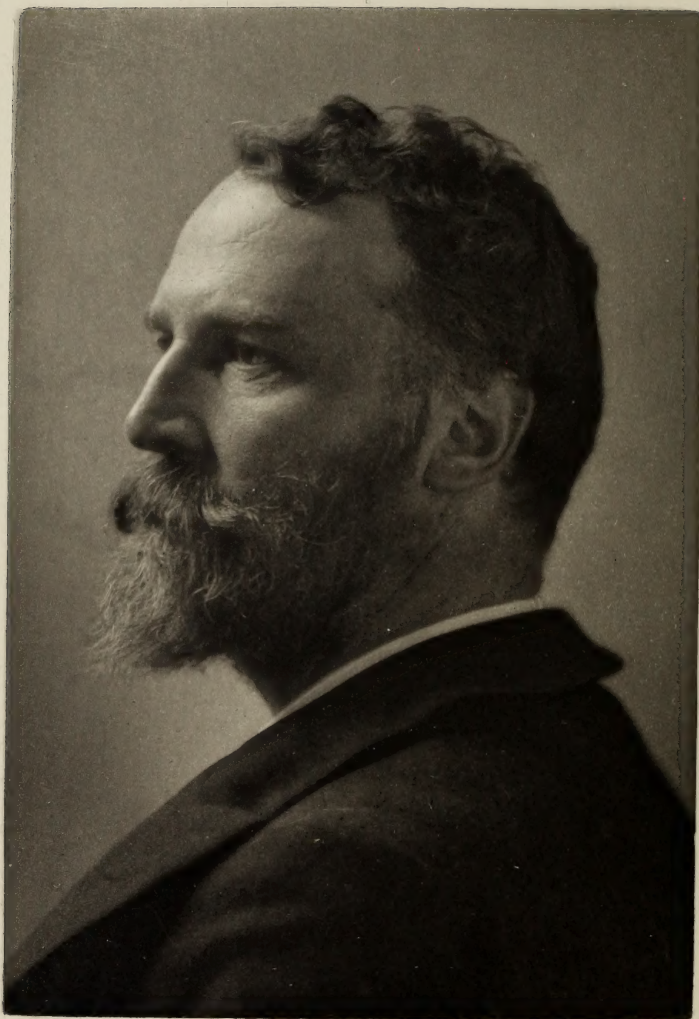
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*FOUR NATIONAL EXHIBITIONS*









*Imp. Chardon Wittmann Paris*

*From photo. by H. Van der Weyde.*

*Photogravure E. Hoffarth, Berlin.*

JOHN R. WHITLEY.

FOUR  
NATIONAL EXHIBITIONS

*IN LONDON*

AND

THEIR ORGANISER

BY

CHARLES LOWE, M.A.

WITH PORTRAITS AND ILLUSTRATIONS

*London*

T. FISHER UNWIN

PATERNOSTER SQUARE

MDCCCXCII



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## CHAPTER I.

### INTRODUCTION.

“Friends among journalists have often invited me to write a little history for them of our Exhibition work at Earl’s Court, but I have never found the time to do so, and, to be frank, I would rather contribute my humble share towards making history than write it.”—*Mr. Whitley, at the German Athenæum, October 29, 1890.*

**I**F good and beneficent actions are worth remembering, then surely it is fit and proper that due space in the chronicles <sup>Work and</sup> <sub>Worth.</sub> of a time, already crowded with the personal records of great achievements, should be devoted to the work of a man whose doings well entitle him to a place in the hearts of his grateful countrymen. That man is Mr. John Robinson Whitley, the originator and organiser of the four National Exhibitions which have done so much to familiarise Englishmen, who never travelled in any of these countries, with the arts, the industries, the products, the life and customs of America, Italy, France, and Germany—nations the most diverse and representative. On

a photograph of himself, which the German Emperor presented to the Postmaster-General of the Empire, Herr von Stephan, the author of the Universal Postal Union and other remedies against international isolation and ignorance, His Majesty wrote these words:—"Intercourse between the nations is the main characteristic of this nineteenth century of ours at its close. The barriers separating nations are thus overthrown, and new relationships established between them."

Now, surely, few have done more to promote the progress of this "international intercourse" than the man who, in spite of enormous difficulties, which only invested his object with a greater charm, and without any profit to himself beyond the satisfaction of having been engaged in a good work, has year after year presented his fellow-countrymen with living pictures of foreign nations in miniature—pictures in which the elements of instruction and recreation were harmoniously combined. If such a man is not a public benefactor, to whom, then, should the term exclusively apply? And if a man proves himself to be a praiseworthy citizen, ought not honourable mention of his services to be placed on fair record? We think it should, and we propose to do so, letting facts speak for themselves, without comment or embellishment on our part, and using, by preference, the words of other witnesses as the basis and backbone of our simple narrative.

And first as to the personality of Mr. John Robinson Whitley, who is a native of Yorkshire (where he was born in 1843), and has inherited all the virtues, physical and mental, of that fine and famous breed of Englishmen. *“Fit Via Vi,”* the motto of the Whitley family, seems singularly appropriate in the light of its Exhibition member’s Samson-like physique and resistless force of character. He was educated partly in England, and partly in France and Germany, and there were but few in this latter country of *Turn-Vereine* who could hold their own at gymnastics with the stalwart young Yorkshireman. Subsequently he had opportunities of travelling through the chief countries of Europe, which enabled him to become an excellent linguist, speaking French, German, and Italian with fluency—an accomplishment which simply proved indispensable to him in the task of organising his life-pictures of these three nations. And as for his insight into the practical mechanism of such work—that was acquired when, as manager of his father’s engineering business, he went with products of the firm successively to the Paris Exhibition of 1867, to that of Moscow in 1872, of Lyons in the same year, of Vienna in 1873, and of Paris in 1878. It was here (in Paris) that Mr. Whitley’s aptitude for affairs was recognised by about fifty of the leading exhibitors, British and other, who paid him the compliment of asking him to represent their interests, a trust he fulfilled with the greatest success.

Ill-health from overwork induced him to relinquish his share in the family business, and to seek rest, combined with new ideas, in travel; and it was during this period that he made himself acquainted, among other things, with the art treasures of Paris, Florence, Naples, and Rome. The technical experience he thus amassed was further increased when Mr. Whitley entered into a temporary partnership with Mr. Frederick Walton, the inventor of "linoleum," with the object of developing Mr. Walton's patents for an adaptation of this material, in a modified form, to decorative purposes. To the new ornamental fabric Mr. Whitley gave the name of "Lincrusta-Walton," a title by which it is now known as extensively as linoleum itself. In the process of developing the manufacture and use of this novel and artistic product, Mr. Whitley's influential connections, mercantile and social, in all parts of Europe and America, rendered comparatively easy for him the task of creating a new and artistic industry in Paris and New York. Works for the manufacture of the new material were erected, and while adding a new industry to those which previously flourished in the busy marts selected for the process of production, Mr. Whitley introduced from them to the other centres of wealth and civilisation a method of tastefully adorning domestic interiors which is now as popular as it has proved successful. The organisation of this new and artistic industry occupied Mr. Whitley about three years.

Such the comprehensive training that was unconsciously preparing him for the serious work of his life, a work for which he possessed and acquired qualifications that could scarcely be found combined in any other single man. Overflowing energy and incisive edge, a keen business faculty, a high degree of administrative skill, a daring spirit of enterprise, a personal knowledge of foreign countries and customs, great linguistic acquirements, refined perceptions in art coupled with a sense of being at home in all the fields of modern industry, a philanthropic heart, dauntless courage and an inflexible will—these are qualities, it must surely be admitted, which rarely go to the making up of any one character, and which rendered Mr. Whitley just the very man to undertake the task of bringing home to the minds and doors of his fellow-countrymen the life of foreign nations in concrete and concentrated form. A keen judge of character wrote of him:—"In business it is impossible to come into contact with him without feeling that he is a born organiser and administrator, combining in a rare degree a wonderful regard for detail with resistless energy and the faculty of persuading others to see things as he does. This latter power may well be the result of a naturally sympathetic temperament, which enables him to enter into the feelings of those with whom he has to deal, and to satisfy their just claims and wishes, often by personal sacrifices, without losing sight of

the great objects to which his efforts are, from time to time, directed. He judges character with rapid intuition; and his great and varied experience in the management of large bodies of men has given him a facility possessed by few persons for directing operations of magnitude; while his talent for unsparing hard work, and his cheery and genial manner have made him generally popular with those who have been brought into immediate relations with him."

And perhaps we had better complete this personal portraiture by quoting the following characterisation of Mr. Whitley from the *Phrenological Magazine* :—

"The photograph of this gentleman indicates several strong points of character. He is well sustained by a high degree of vital temperament, and has an ample amount of blood, breathing power, and digestive apparatus. He is full of animal life, is warm and ardent, if not impulsive and excitable, throws a great amount of feeling into everything he does, and cannot be a half-and-half kind of man. The entire base of his brain is large and has a strong hold on life, and he believes in living as he goes along. He has great executive power, is in his element when he is pushing business, or business is pushing him. He does not mind opposition and ordinary obstacles; they only nerve him to greater work.

"He possesses great perceptive power, is a practical man governed by observation and experience, he soon surveys the whole field, knows what is going on around him, and keeps the run of affairs of the day. He is a good judge of stock and the quality of things, he lays his plans quickly, is able to make the most of his situation, and if necessary could put much in a small space.

He has the power to organise, systematise, and arrange matters. He makes correct calculations as to profit, loss, cost, and so forth.



Possesses a high order of ingenuity and versatility of talent, and can do many different things equally well; he is not much given to abstract thought, but readily takes an idea and applies it in some tangible form. He is characterised for intuition, is a quick discerner of character, motives, truth, and the most practical way of coming at a subject, has strong imagination, much general scope of mind, and is liable to take liberal if not extravagant views of things.

He is versatile in his manner, and far from being awkward or odd. He is lively, wide awake, and sympathetic, is easily interested in what is taking place, at once falls into sympathy with other persons, and has the power of exerting quite a distinct influence over others. He has great magnetic power, has all the indications of ambition and desire to excel, has also the indications of hope and enterprise, but none too much fear and restraint. His danger is in going too far rather than not far enough, of attempting to do too much rather than the reverse. His power lies in his brain and nervous system as well as in a high order of lung and heart power, which aid greatly in sustaining the brain in its efforts. He has fair conversational gifts and is youthful and easy in his manner and address, and draws people to him rather than repels them from him."

*Physiognomical Studies* delineates Mr. Whitley's chief characteristics as follows:—

"He possesses an enormous front head, the length from the ear to the outer corner of the eye denoting a quick intellect and marvellous powers of comprehension. The eyes are set deep in their sockets, denoting great shrewdness and keenness of perception. The downward projection of the eye-brow at the outer corner indicates contest, and ambition to excel. The straightness of the eye-brow at the inner extremity means truth and sincerity. The fulness in the centre of the forehead is due to the development of the organ of memory. The transverse wrinkle over the top of the

nose indicates authority and command. The nostril has a proud and spirited curl. The thinness of the bridge of the nose means generosity.”

It is with such a mental, moral, and physical Objects and Motives. equipment that Mr. Whitley addressed himself to his life-task, as to the real nature and objects of which he himself had better be heard. In an address to the members of the “German Athenæum,” in London (October 29, 1890), he said:—

“The Exhibitions at Earl’s Court are solely the outcome of private initiative. Being a strong believer in private initiative and individual effort, I make reference to this point with a profound feeling of pride and satisfaction. Civilisation has its dark as well as its bright sides, and one of its dark sides is that as soon as men are imbued with a desire to realise a conceived ideal (no matter how noble it may be), if there is the slightest possibility of its bringing its own reward in the form of material gain, or increased worldly possessions to those who devote themselves to the working out of the idea, many rush to the conclusion that nothing but the greed of fame or fortune is the mainspring and reason of the arduous efforts such idealists may put forth.

“Those who rush to this conclusion do not appear to understand that the very pursuit and realisation of a congenial idea constitute in themselves a deep fount of exquisite pleasure. As well might one endeavour to maintain that all men who hunt the bear or the bison do so simply for the hides of the poor brutes, or that the artist has no other enjoyment in conveying his conceptions to canvas than that of reflecting upon the number of ‘bawbees’ it will bring him. This series of National Exhibitions is novel in character, and on that account I have had to be prepared to encounter adverse criticism from those who are unacquainted with our ideal or with our intentions. Men who leave

old and beaten tracks, in all countries and in all ages, must be tenacious of purpose and brave with the courage and enthusiasm of their own views, if they mean to conquer. It is comforting to remember that just those persons who do not see into what the picture will develop which the artist has in his mind, or what net result to the history of humanity will accrue from the efforts of organisation, are the very persons who, later, are the loudest in praise of the work when completed ; and very often those enterprises which meet with strenuous opposition on the part of the persons they are chiefly to benefit are afterwards hailed with thanks and blessings through all time.

“No one need be surprised when I say that if an Exhibition may be compared to a bed of roses, it may be so likened not only for its perfume, but also for its thorns. I remember one friend’s remark about Exhibition work : ‘ *C’est magnifique, mais ce n’est pas la guerre.*’ That friend only saw the outer wrappings, for no heavier work has ever fallen to the lot of soldiers in war-time than that which falls upon two or three of the men who lead in Exhibition work ; and when I have completed my self-imposed task, I can assure you that any other combination of labours I may hereafter undertake will appear to me easy in comparison with that of organising the National Exhibitions at Earl’s Court. . . .

“I am certainly not wrong in declaring that no Exhibition ever produced practical results for the exhibitors unless the organisers had previously laid all their plans, had previously realised exactly the object to be attained, and had previously determined not to be deterred by any power on earth from the accomplishment of their work, for although Exhibition work is to all appearance a peaceful task, there is no peace for him who undertakes it. His existence is a prolonged battle, and if he quails before the spear thrust or the bullet, he may as well save himself much pain and infinite worry by exemplifying in his conduct the old adage, that prudence is the better part of valour. If, however, he can collect himself and resist the first attacks of those who, despite his intention of helping and benefiting them, waylay him with hidden weapons and lie in ambush for him, he will perhaps learn to despise their methods of

warfare, and to prefer, nay, almost to welcome with fierce joy the onslaught of his bitterest, but open foes. They at least fight with the edge of the sword and in the light of day, and the bravest wins the field. But it is the poisoned shaft of the false friend which is most to be feared; and such shafts are numerous, as those well know who, after the heat and burden of the day, find time and leisure to draw them from their bleeding flesh. . . .

“For organising an Exhibition, the most indispensable requisite is patience. Committees, heads of departments, exhibitors, agents, contractors or *soi-disant* contractors, all ask to be received and to have their claims immediately granted. In order to be moderately successful, an organiser of Exhibitions should begin by throwing the ideas contained in his brain into a kaleidoscopic condition, so that, by means of a mental shake, he may obtain an ever-constant, yet ever-varying combination, taking care always to have an arrangement ready for the exigencies of the moment. In the course of time this sort of intellectual gymnastics comes to be almost natural and even amusing. And, indeed, the psychological condition of one who is called to this work would produce an interesting series of illustrations if the photographer’s art could reproduce the evolutions of the brain as well as those of the body. . . .

“Not one of the Exhibitions at Earl’s Court has received any subsidy from any Government or corporation. We have neither had the benefit of a guarantee fund, nor the loan of a battalion of trained assistants. What has been done has been done by two or three men, and the portion of work which I allotted to myself has been so heavy that, unless I had found intense pleasure in it, I should long ago have suspended it. What has chiefly sustained me and enabled me to keep up a sufficient head of steam to carry me through the work has been the encouraging reflection that, perhaps, when the quartette of ‘Life-Pictures’ representing some of the arts and industries of America, Italy, France, and Germany shall have been painted, or, if you will, when the volume in four chapters shall have been written and bound, then a few of what Goethe would have called *schöne Seelen* may recognise that the aim of my heavy work has been construction and not destruc-

tion, and that, though I shall have fought *four* battles, it will have been without the loss of *one* life. . . .

“ What almost makes one blush to acknowledge one’s reasons for the efforts put forth is the fact, that what we are pleased to term ‘business’ and ‘business methods’ so rule the world now-a-days, that a man makes confession of the real motives which inspire what he thinks his *magnum opus*, as I am now doing for the first time, in a spirit almost of contrition, and with a prayer to be forgiven. If the greed of gold had been the moving factor in my efforts to paint realistic pictures of the working life of foreign nations at Earl’s Court, then assuredly the first Exhibition of the series would, so far as I am concerned, have also been the last ; and if the series has not been up to that standard of excellence which one would have wished, it should be remembered that, so far from receiving even moral support from Governments and Principalities, we have had, with the exception of Italy, to struggle against their coolness.

“ One of the greatest anomalies I know, and one which I am unable to fathom, is that, whilst some Governments are unwilling to patronise (even to the extent of lending a few exhibits from their unique collections of works of art) undertakings of such an important character as Exhibitions organised by private and peaceful initiative, yet the same Governments will readily support bodies of men who by private initiative open out commerce in distant lands *at the point of the sword* ; and, indeed, support them so thoroughly, that those Governments themselves will eventually direct these purely commercial operations, and levy taxes upon the people wherewith to defray the cost. Yet this state of things—this huge anomaly—is such an accepted axiom, that it is almost considered as impertinent, or at any rate as indicative of mere enthusiasm, when men come forward to establish closer and more friendly relations with foreign peoples *without* the use of the sword, and *without* levying a tax upon either life or property, when men, in short, would rather assist in causing those conglomerations of humanity we call ‘ Nations ’ to *work together*, than to incite them to maim and slay each other.

“I have long been convinced of the utter inutility of endeavouring to reform this state of things—this huge anomaly—by the praiseworthy but chimerical projects of Peace and Philanthropical Societies and other cognate organisations. I prefer to endeavour to demonstrate by deeds what mere talk will never prove, that is to say, that the oftener we bring artists, manufacturers, and merchants of one country into close and intimate contact with *buyers* in other countries, the sooner shall we reduce aimless fighting and friction to a minimum, and convert wasting passions into well-ordered power for the good of the greatest number. The thirst for blood won't come to men who are absorbed in hard and honest work. I am proud to aid in fostering emulation between different nationalities, for whilst this kind of emulation occupies their energies they will have neither the time nor the taste for butchering one another. Bringing men from one country to *work* with men of another does more for peace than writing dozens of books about the horrors of war. For my own part, after ten years' labour as an engineer, and ten years more of mercantile experience in London, I felt, before commencing the organisation of the American Exhibition of 1887, that, of all spheres open to me, the carrying out of my favourite idea, viz., the organising of a series of National Exhibitions in London, Tournaments of Labour, so to speak, would afford me the greatest satisfaction, because it appeared to me that one of the highest forms of human effort is to extend the knowledge and usefulness of arts, industries, and commerce. It seemed, and still seems to me, that he who spends years of hard work in practically inducing nations to enter into closer working relations with one another, does perhaps fully as much for the good of mankind and for the progress of civilisation, as if he were to limit himself to writing theoretical treatises on the subject in his study.

“When I shall have completed my task next year, and shall have retired into private life, I shall not, from a pecuniary point of view, have been enriched by the series of National Exhibitions held in London; on the contrary, the realisation of my favourite idea will have cost me many thousands of pounds. And with

pride I confess it, for it will always be a source of immense satisfaction to me to remember, that I have been the means of bringing the *workers* of four of the greatest nations in the world into close and worthy relations with my own countrymen, and I really cannot conceive of any more useful method of spending one's efforts and means." \*

Surely Prince Albert the Good could not have been animated by higher or sounder motives than those, when he set himself to <sup>Previous Exhibitions.</sup> bring about the Great International Exhibition of London in 1851, and thus inaugurate a new era of international *rapprochement* and world-shrinkage. But though this great World-Fair constituted a new departure in itself, it had been preceded by national exhibitions reaching even into dim antiquity. For do we not read, in the Book of Esther, that Ahasuerus, in the third year of his reign, "showed the riches of his kingdom and the honour of his excellent majesty many days, even a hundred and four score days" ? Moreover, exhibitions not international, except in the sense that they consisted to a large extent of the spoils of conquered countries, were held at Rome during the last days of the Republic and the infancy of the Empire; but the invasion of the barbarians was fatal to any of the triumphs of peace, and there were no exhibitions

\* Mr. Whitley voluntarily relinquished, from the outset, his right to participate in whatever pecuniary surplus might accrue from the Exhibitions, to those providing the funds, by announcing to the respective Committees, previous to the opening of each of the Exhibitions, his intention to present to such Institutions, as they might select, any pecuniary surplus resulting to himself from his own personal investment of funds, in connection with his Quartette of Life-Pictures.

from the time of Nero till the Middle Ages were well advanced. At Venice, in 1268, during the Dogeship of Lorenzo Tiepolo, there was a good industrial exhibition, accompanied by a procession of the trades and an aquatic *fête*. The fairs held at Leipzig and Nijni Novgorod in Europe, as well as at Tantah, half-way between Cairo and Alexandria, during the Middle Ages, had many of the characteristics of modern exhibitions; while at Leyden, in 1689, the Dutch held a singular fair, at which they exhibited a great number of the most curious products of the East.

Of modern exhibitions the first of the series, as far as we can gather, was held in London in 1756, when the Society of Arts offered prizes for improvements in the manufacture of tapestry, carpets, and porcelain; while five years later a similar exhibition was got up by the same Society, the objects shown being agricultural and other machinery, and a gentleman was engaged to explain the merits thereof. In 1797 a collective display of the art factories of Sèvres, the Gobelins, and of the Savonnerie, was commenced within the deserted walls of St. Cloud; and the last three days of the same year witnessed an official "exposition" in the Champs de Mars, on which occasion Napoleon, who had just returned from his successful campaign in Italy, caused the art spoils from Venice, Rome, and Milan to be paraded through the streets. A second official exhibition was held in 1801 in the Louvre, and this time



juries of specialists examined the objects shown, awarding gold medals. "There is not an artist or an inventor," wrote the jury, "who, once obtaining thus a public recognition of his ability, has not found his reputation and his business largely increase"—and the words were remarkable. After various other exhibitions held at Paris in the following years, the series was interrupted by the wars of the Empire till 1819, when the fifth was again held in the courtyard of the Louvre, under the presidency of Louis XVIII. there being 1,622 exhibitors; while in 1849, the final one of the series boasted of no fewer than 4,500 competitors.

Meanwhile, the same idea had taken root in Dublin, where a series of triennial exhibitions, said to have had very satisfactory results on Irish trade, was started in 1827 by the Royal Dublin Society. In the following year a National Depository was opened in the Royal Mews, Charing Cross, "for the exhibition of specimens of new and improved productions of artisans and manufacturers of the United Kingdom," but the project did not succeed. During the first half of the present century a number of national exhibitions had been held in various parts of Germany, and in particular one at Berlin in 1844, which drew to it 3,040 exhibitors; and, indeed, exhibitions confined to the products and manufactures of the country in which they were held had taken place in almost every country of Europe long before 1851—the year in which the Prince Consort made quite a

new departure with his huge and memorable World-Fair, and which marks the commencement of what has been called the Era of Exhibitions.

The Great London Exhibition was followed by those of New York and Dublin in 1853; Melbourne and Munich in 1854; while in 1855, during the Crimean war, the French followed suit with their grand industrial gathering at the Palais de l'Industrie, which is still standing on the Champs Elysées. After that there were national exhibitions in various European countries, but the next great World-Fair was held in London in 1862 (the Poet Laureate inditing an ode, and Sir Sterndale Bennett composing the music for the opening); while Dublin again imitated the example of London in 1865, and Paris in 1867 sought to eclipse her exhibition glories of 1855. Between 1867 and 1870 there were minor exhibitions in various parts of Europe, and annual exhibitions of various kinds in London between 1870 and 1874; but the next great International Exhibition, or *Welt-Ausstellung*, took place at Vienna in 1873, the number of exhibitors being nearly 26,000. Then came, in 1876, the Grand Centennial Exhibition at Philadelphia (in celebration of the hundredth anniversary of American Independence), where the display of machinery was the finest ever made, and the number of visitors approached ten millions. Two years later Paris again took up the tale with an International Exhibition on a still greater scale than any of its predecessors; while, in 1879, Sydney led the way for

the Southern Hemisphere, and was followed next year by her sister-city, Melbourne. During the next five years no fewer than fifty exhibitions were held in various parts of the world.\*

In 1883 South Kensington began a series of most successful Exhibitions, under the patronage of the Prince of Wales and the direction of Sir Philip

\* The following is a List of the Exhibitions that were held in various parts of the world from 1880 to 1885:—*Food*, Agricultural Hall, October, 1880; *Light*, Alexandra Palace, October, 1880; *Fisheries* (International), Berlin, 1880; *Earthenware, Cement, &c.* (International), Berlin, 1880; *General* (International and National), Brussels, 1880–81; *Building*, Agricultural Hall, April, 1880; *Millers*, Cincinnati, May, 1880; *Light*, Glasgow, October, 1880; *Fisheries*, Norwich, 1881; *Wool*, Crystal Palace, 1881; *General* (International), Melbourne, 1880; *Agriculture*, Montreal, 1880; *Applied Arts*, Paris, 1880; *International*, Sydney, 1880; *International*, Adelaide, 1881; *Textiles*, Atalanta, Georgia, October, 1881; *Medical and Sanitary*, South Kensington, 1881; *Industrial Art and General*, Moscow, 1881; *Ecclesiastical Art*, Newcastle, 1881; *Electrical*, Paris, 1881; *Candles and Soap*, Berlin, 1882; *Agricultural and Industrial*, Bordeaux, 1882; *Gas Heating*, Brussels, 1882; *Small Industries*, Ehrenfeld, 1882; *Patent and Samples* (General), Frankfort, 1882; *Industrial Art*, Lille, 1882; *Naval Engineering*, Agricultural Hall, 1882; *Smoke Abatement*, South Kensington, 1881–2; *International*, New Zealand, 1882; *Furniture*, Paris, 1882; *International* (General), Amsterdam, 1883; *Hygienic, &c.*, Berlin, 1883; *Foreign Products*, Boston, U.S.A., 1883; *Industrial*, Caen, 1883; *Water Supply*, Cagliari, 1883; *International*, Caracas, 1883; *Irish Industries, &c.*, Cork, 1883; *Industrial and Mining*, Denver, Colorado, 1883; *Mining*, Madrid, 1883; *Fisheries*, South Kensington, 1883; *Building*, Agricultural Hall, 1883; *Furniture*, Agricultural Hall, 1883; *General*, Louisville, 1884; *Maritime*, Nice and Marseilles, 1883–4; *Railway Appliances*, Paris, 1883; *Industrial and Electrical*, Prague, 1883; *Electrical*, Vienna, 1883; *General* (National), Zurich, 1883; *Lace, Fans, &c.*, Brussels, 1883; *International*, Calcutta, 1883; *Colonial*, Melbourne, 1884; *Building*, Agricultural Hall, 1884; *Health*, South Kensington, 1884; *Decorative Arts*, Paris, 1884; *Electrical*, Philadelphia, 1884; *General*, Rouen, 1884; *International*, New Orleans, 1884–5; *Mechanical*, Vienna, Teplitz, Nüremberg, 1884–5; *National* (General), Turin, 1884; *Commercial and Industrial*, Antwerp, 1885; *National* (Hungarian), Buda-Pesth, 1885; *Pottery*, Delft, 1885; *Industrial*, Königsberg, 1885; *Inventions*, South Kensington, 1885.

Cunliffe-Owen. The first of this series, the Fisheries Exhibition (popularly called "The Fisheries"), was held in 1883, followed by the Health Exhibition (or "Healtheries") in 1884, the Inventions Exhibition in 1885, and concluded by the Colonial and Indian Exhibition (the "Colinderies") in 1886. It was at the first meeting of the Royal Commission of the last named that Lord Derby remarked: "There was a time, a few years ago, when it was said exhibitions were played out, and that it would be well, for a time at least, to discontinue them. I do not know whether that feeling was ever justified by the facts; it may have represented a passing phase of opinion in London, but it is not the case now. We have had recent experience, and we have seen that whatever the ostensible object of the Exhibition, whether appliances of health, fisheries, forestry, or whatever the subject may be, the interest that is felt in these exhibitions is unabated and ever increasing."

It was under the motive force of this conviction that Mr. Whitley addressed himself to the task of achieving what had never been attempted before—a fascinating enough problem for a man overflowing with courage, energy, and initiative power—namely, to organise in the heart of his own country an Exhibition confined exclusively to the "arts, inventions, manufactures, products, and resources" of another.

## CHAPTER II.

### THE AMERICAN EXHIBITION.

(1887.)

“When was ever such an Exhibition held in a foreign country, without Government assistance, by any other nation in the whole annals of the world?”\*—*The Nineteenth Century*, June, 1887.

“United by a common language, a common spirit of commercial enterprise, and a common regard for well-regulated liberty.”—*Canning*.

“It has always been a favourite idea of mine to bring the life of the Old and the New World face to face.”—*Oliver Wendell Holmes*.

A NEW departure in the history of Exhibitions was made in the year 1887, 102 years after John Adams, the first Minister of the United States who came on a friendly mission to Great Britain, presented his credentials to King George III. This anniversary also received an additional, and, indeed, its main interest, from the fact of its being the Jubilee Year of Queen Victoria; and it was, therefore, a charming coincidence that the triumphs and celebrations of this memorable year should have included an Exhibition in London of the progress in arts and industries made

Opportune-  
ness of  
Exhibition.

\* Referring to the Exhibition which is the subject of this chapter.

by one of Mother England's oldest and greatest of daughters—an Exhibition which was at the same time an outward and visible sign that the unhappy estrangement between parent and offspring, originating in the reign of Her Gracious Majesty's grandfather, had now at last, in this Jubilee Year of hers, given place to mutual feelings of perfect reconciliation. And could anything thus have been happier than the time and manner of this result?

It came about in this way. In the month of April, 1884, Mr. Whitley found himself in How it originated. New York after a tour undertaken for the restoration of his health, that had been somewhat impaired by twenty years of hard work—a tour which had extended to the West Indies, Mexico, California, and other portions of the United States. Whilst in New York, on the homeward journey from San Francisco, he accidentally learnt, that several American gentlemen meant to organise in London, for the following year, an Exhibition of the arts, manufactures, and products of North, Central, and South America. Said Mr. Whitley\* :—

“This interested me much, for, having quite recovered my health, I was willing to engage in an undertaking which promised congenial employment for my activity; and this idea of an American Exhibition in the British Metropolis was exceedingly attractive to me, for I felt sure that, if it were properly managed, it *would* afford

\* In an address to a meeting of manufacturers held in the rooms of the Board of Trade, Philadelphia, November 19, 1885.

me most interesting employment, as my experience at great international exhibitions was such as to justify my conviction, that an American Exhibition in London would be most popular. . . . I was aware of the vast progress made by Americans in manufactures and commerce, and I had a strong desire to associate myself with them in the future, and to assist them to extend their relations with the Old World, and in the British Colonies; for I felt and feel sure that Europe, with its teeming millions, already looks to the United States as the vanguard in the march of both material and moral progress, and I preferred, on the occasion of my recommencing active work, to associate myself with those in the foremost ranks, rather than remain in the rear guard. I saw what an excellent opportunity such an Exhibition would afford to Americans for making an official *début* in the biggest market-place of the Old World, and it was the reverse of unpleasant to picture to myself the great possibilities for the best good of the United States, and the United Kingdom, from such a national undertaking, if only carried out with judgment, honesty of purpose, and energy."

Mr. Whitley accordingly put himself into communication with the gentlemen who had originated the idea, and he offered to Preparatory stages. render them such assistance as he could, on condition that the Exhibition should not be of the international character they contemplated, but be confined to exhibits from the United States; for it seemed to Mr. Whitley that it was time to initiate a thoroughly new departure in exhibitions, viz., that of one nation exhibiting alone in the metropolis of another. Eventually they agreed to this modification, and work was at once commenced; but though thus begun in 1884, and intended to bear full fruit in 1886, it was 1887 before it reached its com-

pletion, for reasons which will afterwards be detailed.

Meanwhile it may be said that the inherent difficulties of the organising task undertaken by Mr. Whitley proved of a nature that would have deterred or defeated all but those possessed of the stoutest and most determined hearts. As he himself once truly said \* :—“ An Exhibition organiser does not need to be a genius. He must merely possess good health and the fixed determination that nothing shall stop him. The work is special only because of the multitude of details. You will be able to form some idea of what I mean when I mention to you a detail connected with one department of the work :—during the organisation and direction of the American Exhibition alone, I enjoyed the privilege of being compelled to read 27,000 letters, most of which had to be answered. . . . I pass over the period which elapsed between my finding myself with the entire organisation of an Exhibition upon my hands and the opening day. If I tried your patience by giving a detailed history of that period, it would be simply a record of one long ‘ uphill struggle,’ and I well remember wondering, at the opening ceremony, whether I were still a man or had become a machine. I may briefly state that four months before the Exhibition opened, the site at Earl’s Court and West Brompton was a cabbage garden. We had more than 2,000 men in two

\* In his Address at the German Athenæum, October 29, 1890.



gangs—one set working by day, and one by night. I was navvy, clerk, host, and cicerone by turns, and occasionally found myself fast asleep, from sheer fatigue, as I stood.” But this is anticipating somewhat.

Mr. Whitley’s proposal having been accepted, practical work began by his consulting some of the most prominent men in Great Britain as to how such an undertaking was likely to be received by the English public, which, of course, would contribute by far the larger number of visitors to see this practical evidence of the progress made by Americans in arts and industries. The result was that a number of gentlemen, representing almost every class of society in England, declared, that they thought such an Exhibition as the one proposed would not only be of the greatest possible interest and value, but extremely popular with the masses. Representative Americans were next consulted, and the answer from the other side of the Atlantic was identical with the one received from Englishmen, though much more modest; for Americans desired to know, first of all, whether even a peaceful invasion on their part, such as contemplated, would really be welcomed in the Old World. The better to prove to the people of America that they would be most cordially received with the truest hospitality and friendship, a Council of Welcome was immediately formed by Mr. Whitley in England, consisting of about a thousand gentlemen distinguished in

Preliminary  
Work and  
Public  
Opinion.

art, literature, science, manufactures, and commerce;\* while the Press of the Anglo-Saxon world, with *The Times* at its head, hailed the proposed undertaking in words of warmest appreciation, and within about a twelvemonth of the time when the proposal was first mooted, it had been made the subject of about 8,000 laudatory articles in the newspapers of the two countries.

It having thus been demonstrated, in a general way, that there were no insuperable objections to the undertaking on the part of the British public, it became necessary to determine the best manner of organising and developing the whole scheme. Hitherto all great Exhibitions had been under the fostering care of one Government or another. But it was naturally unbecoming that the United States Government should take the initiative, and ask permission for an official Exhibition to be held in the

\* The following were the Vice-Presidents of the Honorary Council of Welcome:—His Eminence Henry Edward, Cardinal Manning; His Grace the Duke of Roxburghe; His Grace the Duke of Manchester, K.P.; His Grace the Duke of Northumberland; His Grace the Duke of Wellington; His Grace the Duke of Sutherland, K.G. The following were the Executive Committee:—Lord Ronald Gower; John R. Whitley, Esq.; Sir H. P. De Bathe, Bart.; E. North Buxton, Esq.; Sir Charles Clifford, Bart.; Sir J. J. Coghill, Bart.; Wilkie Collins, Esq.; Sir Joseph Fayrer; Sir John R. Heron-Maxwell, Bart.; Henry Irving, Esq.; Dr. Morell Mackenzie; Sir John E. Millais, Bart. Colonel Paget Mosley; Major S. Flood Page; J. H. Puleston, Esq., M.P.; Sir David Salomons, Bart.; Henry Seton-Karr, Esq., M.P.; Gilead Smith, Esq.; Sir Sydney Waterlow, Bart.; Charles Wyndham, Esq. The Honorary Secretary was J. Stephen Jeans, Esq. It is interesting to note that Lord Charles Beresford joined the Council of Welcome November 20, 1884, by letter from Bab-el-Kebir, near Wady-Halfa—which was “peace and war” with a vengeance.

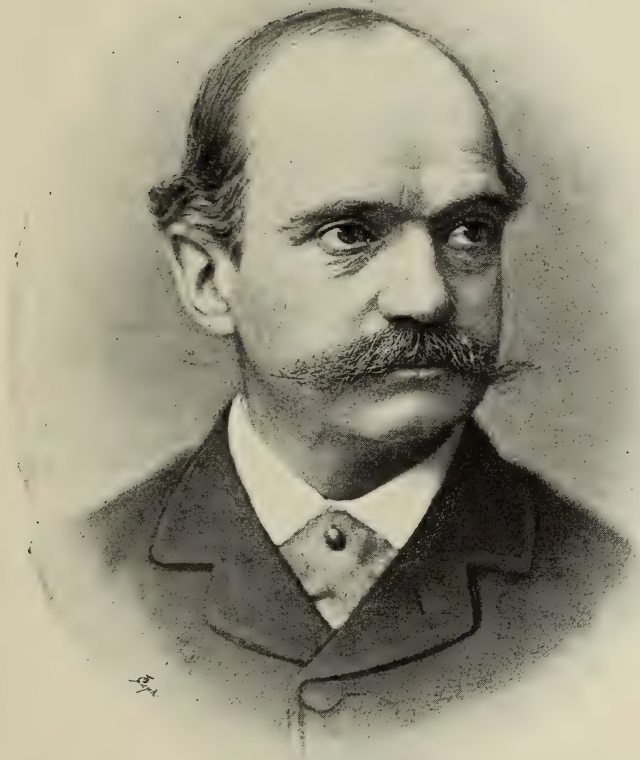
Metropolis of the United Kingdom, just as it would have been equally absurd to expect that the British Government should invite American citizens to come and exhibit in London evidences of their wealth and progress in civilisation, seeing that, however much an Exhibition of this kind might prove interesting to the individual Englishman, it could not possibly concern the British Government as such. It therefore devolved upon private persons to take the initiative, either in an individual or in a corporate capacity. It was, of course, evident that the adoption of this course would provoke criticism from all those who had been in the habit of looking for governmental aid in such undertakings. This prospective criticism, however, only acted as an additional incentive to Mr. Whitley, and the American colleagues whom he had invited to associate themselves with him, to demonstrate what individual effort could accomplish. The plans of organisation were presented in detail to the principal United States Consuls resident in Europe—"those watch-dogs of American interests abroad"—and, without exception, the enterprise was commended in the warmest and most unreserved terms by these gentlemen, who well knew what would be the requirements for a thorough representation of the ever-increasing industries and resources of the New World.\*

\* Letters of the warmest commendation and encouragement were received by Mr. Whitley, among others, from the United States Consuls at St. Petersburg, Bradford, Berne, Munich, Düsseldorf, Leeds, Frankfort-

Of course, the National Government could not be asked to give any pecuniary assistance; to have done this would have been to abandon the fundamental principle of the idea. But its originators hoped that so complete a display of the products and resources of the States and Territories of the Union could be made, that any capitalist seeking an investment, or any discriminating man desirous of fixing his home there, would, after several visits to the proposed Exhibition, be in a position to arrive at a reliable conclusion as to what it would be best for him to do; and that in this way the Exhibition would become, as it did, a *national* undertaking in the broadest and best sense of the term.

To carry out to a successful issue so great an undertaking as an Exhibition in London  
 Formation of Cabinet. of the “arts, inventions, manufactures, and products” of so vast a country as the United States of America, it was manifest to Mr. Whitley, that one of his first tasks must be to call to his assistance the best and most trustworthy men obtainable on both sides of the Atlantic—to form his Cabinet, so to speak; and the chief of the American section of this Cabinet was ultimately found in Colonel Henry S. Russell, of Boston, a man of the

on-the-Main, Genoa, Palermo, Bristol, Moscow, Dresden, Stockholm, Glasgow, Manchester, Liverpool, Stettin, Dundee, Newcastle-upon-Tyne, Dublin, Sheffield, Nottingham, Vienna, Cardiff, Bordeaux, Rheims, London, Brussels, Belfast, Marseilles, Barcelona, Constantinople, Paris, Birmingham, Rotterdam, Cognac, Bremen, Antwerp, Havre, Cadiz, Leghorn, Bologna, Edinburgh, Rome, Catania, Berlin, Malta, Falmouth, Southampton, &c.



*[From a photograph by G. GABRIELLI.]*

HENRY S. RUSSELL.



greatest integrity and worth, as attested by so good a judge of character as James Russell Lowell.

Another valuable acquisition to the American Committee was made in the person of <sup>General</sup> General A. J. Goshorn, of Cincinnati, who, <sup>Goshorn.</sup> having been Director-General of the great Philadelphia Centennial Exhibition of 1876, was a tower of organising strength. He wrote Mr. Whitley as follows:—

“ CINCINNATI,

“ 25th November, 1885.

“ DEAR SIR,—I was extremely pleased to meet you last week in New York, and I now wish to convey to yourself and your colleagues my thanks for all the particulars which you have communicated to me regarding the important work you have undertaken. It is a new work both in its essence and in its arrangement, and I am sure that it will promote greatly the material interests of our country, and more especially of those industries which will take steps to be worthily represented at the Exhibition. Everything promises that the Exhibition will be a complete success, and that it will be to the advantage of exhibitors to join you. You may count on my sympathy and full encouragement in the great work you have undertaken.

“ A. J. GOSHORN.

The Hon. E. B. Washburne, too, ex-Minister of the United States at Paris, consented <sup>Mr.</sup> to become prominently associated with an <sup>Washburne.</sup> undertaking which, as he himself said at a banquet given him by the supporters and promoters of the Exhibition in Philadelphia, “ the City of Brotherly Love,” “ would conduce to a better knowledge of

the resources and capacities of our country, and bind together two great nations in closer ties of amity and goodwill." \* Finally, and above all, Mr. Whitley

Letter to  
President  
Cleveland.

succeeded in procuring for his scheme the countenance and patronage of the Hon. Grover Cleveland, President of the United States, with whom he had two interviews in the course of his various visits to America, and to whom he addressed the following letter, which, though dated from Philadelphia at a subsequent period, had better be quoted, in part, here :—

“I desire to convey to you some faint expression of the pleasure

\* Replying to the toast of his health at this banquet, Mr. Washburne said : “I accepted, Mr. Chairman, the position of the president of the American Exhibition in London, so honourably tendered, only after much hesitation. I believed that the position should have gone to a man of more experience in such matters, but when I saw the names of all the honourable gentlemen and experienced administrators who are associated with it, I yielded my first impressions. I found that I was to be associated with gentlemen whom I deemed it a high honour to be connected with in such an enterprise, and one which promised so much to my country. The proposition of an American Exhibition in England, in the heart of the greatest city in the world, was a happy inspiration ; it gives our country an opportunity to make known to England and to all Europe what has been our progress in the arts, the sciences, and in manufactures, and in the development of all those great industries which have been subordinated to the uses and purposes of man. There were, I believe, 10,000,000 admissions to the Centennial Exhibition ; of this number, I am told, it has been estimated that not more than 1 per cent. were Europeans. If the Centennial did so much to make America known abroad, how much will be accomplished by this American Exhibition, where, of the millions who will go to see it, not more than 1 per cent. will be Americans—all the rest being foreigners. It will tell the story of her greatness to the furthestmost ends of the earth. England stretches out her hand of welcome. Let us grasp it in the spirit in which it is proffered. Let us show to the whole world how much has been accomplished where liberty, regulated by law, has been sublimated to the highest degree.”



you have afforded my colleagues and myself by being associated, as Honorary President, with the first American Exhibition of the Arts, Manufactures and Resources of the United States ever held beyond the limits of the national territory. By accepting this position you recognise and encourage American commerce, and foster American industries.

“By similar action the rulers of Europe, who can justly lay claim to enlightenment, have always had cause for self-congratulation, whether the Exhibition of which they were the Honorary Presidents happened to be governmentally managed or not. In this instance it was obvious that an Exhibition held in the British metropolis, and exclusively devoted to the Arts, Inventions, Manufactures, Products, and Resources of the United States, could not be initiated by the Government of this country, and hence the United States Government has not been asked, and will not be asked, to vote any funds for the undertaking. But it will be invited to become an exhibitor in the same manner as the great Corporations, Railroads, and private firms have been invited to become exhibitors. Just in the same way as the people of Great Britain are now daily applauding the efforts of the Prince of Wales to extend England’s friendly relations with other Powers by the three annual Exhibitions he has held in London; and just in the same way as the British people are further applauding the Prince’s efforts to aid, through the forthcoming Colonial and Indian Exhibition, in bringing about a federation of the British Empire, so the American people will recognise the interest you take in the welfare of your own country by extending your countenance to this new departure, fraught as it is with so much prospective advantage to American trade and industries.

“Under the active and cordial guidance of the Hon. E. B. Washburne, of Illinois, Gen. A. J. Goshorn, of Cincinnati, and the other officers of the Exhibition, you may safely rely upon the American Exhibition in London becoming one of which Americans will have every reason to be proud.”

Certainly Mr. Whitley's Cabinet, whether active or honorary, could not have been filled by better men in America than President Cleveland, Mr. Washburne, Colonel Russell, and General Goshorn, Major Burnet Landreth, Col. E. A. Buck, Mr. W. D. Guthrie, &c.; while in England he was fortunate in being able to enlist the practical sympathy and support of such men as Lord Ronald Gower, Mr. John Priestman, Mr. Alfred Pickard, and Mr. Vincent A. Applin.\*

Anglo-  
American  
Staff.

\* A memorandum, written by Mr. Whitley in 1887, says: "After I originated the idea of the Exhibition in its present form, Mr. Alfred Pickard joined me, and has done nothing else since. Two months later Mr. Applin joined us, and has done nothing else since. One month after Mr. Applin came, Lord Ronald Gower joined us. Three months later Mr. Speed was invited by me to represent our enterprise in the United States. This was in November, 1884, and in December of the same year Mr. Priestman joined us. Some time during 1885 Major Burnet Landreth fortunately became associated with us; and almost simultaneously Mr. Guthrie, Colonel Buck, Colonel Griffin, Mr. Bierstadt, and Governor Furnas joined. In September, or October, 1885, Colonel Russell joined us, also Mr. William Goldring, and finally in 1886 the following gentlemen were induced to join the standard: Mr. Rufus M. Smith, Mr. John Sartain, Dr. Norvin Green, Mr. John Lucas, Mr. Thomas Cochran, Mr. N. K. Fairbank, General John R. Carson, Mr. H. T. Coleman, Mr. W. H. Thomson, Colonel William Edwards, Colonel L. N. Dayton, Mr. John English Green, and Mr. W. Lee Thornton, whilst Mr. Alfred Johnson and Mr. T. C. Penfield joined us since the commencement of this year (1887)."

With regard to the personalities of the above-named gentlemen, the following details were published at the time of the Exhibition: Colonel Henry S. Russell, of Boston, the President of the Exhibition, is one of the most highly esteemed men in New England. James Russell Lowell, late Minister to England, said of him, "During our Civil War he was a gallant soldier, and in private life he has always been an excellent and useful citizen. I have known him all his life, and never knew anything of him but good." Colonel Russell is a man of large resources, and is prominently identified with the Bell Telephone interests in America. Writing in October, 1885, to Mr. Whitley, Mr. Edward



[From a photograph by FLII D'ALESSANDRI, ROME.]

VINCENT A. APPLIN



At the invitation of a number of those who contributed to make the "Centennial" the success it was, the Organising Board selected Philadelphia as its headquarters in the United States, that it might profit by the valuable assistance of many who had gained experience in the management of the great International Exhibition of 1876, and who, indeed, looked upon the proposed American display in London as a natural sequence of that great gather-

American  
Head-  
quarters  
and  
Exhibition  
Organ.

Atkinson, the well-known statist of Boston, U.S., said: "I congratulate you upon the appointment of Col. Henry S. Russell as President of the American Exhibition, proposed to be held in London next May. When he accepts this offer his name will give a reason for confidence in the management of the Exhibition which may have been somewhat lacking in this section up to this time. His appointment and acceptance may therefore give such assurance of adequate contributions from the manufacturing sections of the East as will render the Exhibition a true exponent of American art, industry, and manufactures."—Captain Burnet Landreth, of Philadelphia, is a member of the great seed firm of D. Landreth and Sons. He served with distinction during the wars of the rebellion, and his experience as a soldier developed in him great abilities as an executive officer. He was Chief of the Bureau of Agriculture at the Centennial Exhibition of 1876, and gave to that department remarkable prominence and importance.—Mr. John Gilmer Speed is a well-known journalist, having been managing editor of the *New York World*. He is the author of a "Life of Keats," and editor of his letters, and was connected with the United States Transport Bureau at the Centennial Exhibition.—Lord Ronald Gower, brother to the Duke of Sutherland, was educated with the Prince of Wales, has travelled widely, and is a sculptor and art connoisseur of repute. His book, "My Reminiscences," bears evidence of the breadth of his views on all matters of international interest. He has been also for a long time trustee of the National Gallery.—Mr. Vincent Augustin Applin is a member of the Incorporated Law Society, and Solicitor of the Supreme Court. His thorough knowledge of English law made his services invaluable to the enterprise, and his devotion to and efficiency in the work have been most admirable. During several weeks' enforced absence of Mr. Whitley, in December, 1886, the whole of his

ing. The better, moreover, to popularise and promote the Exhibition idea, no less than with the view of meeting the numerous inquiries which were constantly being received in reference to it, as well as in order to keep intending exhibitors, Members of the Council of Welcome and of the General Council, and others fully advised of the progress made by the Executive Council, it was determined to publish a monthly journal; and the first number of *The American Eagle*\* was issued March 4, 1885—that being

work rested upon Mr. Applin's shoulders.—Colonel J. T. Griffin, of New York, had been for 25 years identified prominently with the manufacture and improvement of agricultural machinery, and was the pioneer in introducing the result of American ingenuity in that direction to Great Britain, Europe, and the Colonies. He was one of the founders of the Agricultural Engineers Association in England, of which he was for three successive years president. He has likewise been identified with the promotion in London of many large companies, for the purpose of developing the resources of his native country.—Mr. E. A. Buck, of New York, is well known as the Editor of the *Spirit of the Times*, and prominently identified with several railway enterprises. His journal is the authority in America on all American sports and kindred matters, and he is himself an enthusiastic sportsman as well as an able man of business.—Mr. William Lee Thornton is an Englishman, though born in Russia. He was a Director of Thornton's Woollen Mills Company, and interested in various industrial enterprises in Russia.—Mr. William D. Guthrie, of New York, is a member of the firm of Seward, Da Costa, and Guthrie, one of the most prominent legal firms in the United States, acting, as they do, for such institutions as the Bank of England, the Cunard Steamship Company, the Adams Express Company, and other corporations of equal standing and importance. Mr. Guthrie, by his legal acumen and eloquence, has placed himself at the very front of the junior Bar, and has still found time to identify himself with many other public movements as well as important private enterprises.—Mr. John Priestman is well known as the European Manager of Bradstreet's Mercantile Agency, a position of great responsibility.

\* On the opening of the Exhibition this organ dropped the "*Eagle*,"

the day of the inauguration, as President of the United States, of Mr. Grover Cleveland, during whose administration the American Exhibition was to be held. The monthly issue was about 15,000 copies, which were sent to the members of the Council of Welcome, and of the General Council of the American Exhibition; to all Members of Legislature in Great Britain and America, to leading manufacturers, merchants, and agriculturists in the United States, Governors of States and Territories, Mayors of the principal United States Cities, the Editors of the principal journals and magazines in Europe, America, and the Colonies, to United States Ministers and Consuls throughout the world, and to the principal Bankers, Hotel Proprietors, Railroad and Steamship Companies, &c., of Europe and the United States.

Desirous of making arrangements on the Continent of Europe for securing that practical help which would come from popularising a knowledge of the forthcoming enterprise, Continental and American Opinion. Mr. Whitley visited several foreign countries, and completed the preliminary preparations for a visit to the Exhibition by the teeming populations of the European States. On every hand, from prince to peasant, he received the most hearty assurances of support, the President of the French Republic even suggesting the holding in

and became *The American*—"The Daily Official Programme and Journal of the Exhibition."

Paris of a similar American display, as one which would be very popular and warmly welcomed.\* Wherever, too, in the United States the objects and details of the undertaking had been discussed, they had been favourably received by the representative manufacturers, merchants, and citizens generally, from Maine to California, and from the Lakes down to the Gulf of Mexico; and volumes of newspaper cuttings exist to prove that no great undertaking had ever been commented upon by the public and the Press less unfavourably than the proposed American Exhibition.

Taken in connection with the offers of assistance from the principal Governors of States and Mayors of American Cities, and with the reports of United States Consuls in Europe respecting the importance of the Exhibition, the following short extract from the Report of the Board of the United States Commissioners at the "World's Industrial and Cotton Centennial Exposition" (New Orleans), was most encouraging. "The Committee thinks, however, that to the United States this American Exhibition is of so much vaster importance than any other ever held or

\* A Paris telegram to *The Times*, dated April 10, 1885, said:—"Mr. John Robinson Whitley, Director-General of the American Exhibition, which opens in May, 1886, in London, and Lord Ronald Gower, a member of the Executive Council, were entertained at luncheon to-day by President Grévy, in the Palace of the Elysée. The President of the Republic takes a deep interest in this the first Exhibition held in Europe by the Transatlantic Sister Republic, and suggests that a similar Exhibition in Paris would be most popular and most warmly welcomed."



projected, that it should be the bounden duty of every citizen of our country to contribute in every way possible to the end that the Exhibition of next year may be a thorough and faithful exposition of the arts, manufactures, products, and resources of every State and Territory of the Union." Accordingly a memorial was unanimously adopted and signed on the 25th of April, 1885, in New Orleans, by the above-mentioned Board, praying that the President of the United States and the Governors of the various States and Territories should use their best endeavours to see "that the arts, manufactures, products, and resources of the whole country be properly displayed at the American Exhibition in London"; praying also that the Congress of the United States would make suitable provision for an official exhibit, and assist the States and Territories in their efforts to display their material achievements and resources. The memorial further petitioned that Congress would see fit to authorise the use of public vessels in transporting the official exhibits of the National Government, the States and the Territories, to and from London. As it turned out, the prayer of this memorial was never fulfilled in its entirety, thanks to the combined effects of malice and misrepresentation, coupled with other causes; but none the less was this petition a signal proof of the popularity of the Exhibition idea throughout the States.

But as the United States Government was not

and could not have been asked to vote any funds for the undertaking itself, it was necessary to provide them from other sources. The funds required for preparatory work were at once subscribed, Mr. Whitley himself making the largest contribution.\*

Thus the work of organisation went on rapidly and well, on both sides of the Atlantic; and in September, 1885, Mr. Whitley again sailed for New York, whence he undertook another tour among the chief centres of industry in America. Amongst other well-known Americans who promised to exhibit was Mr. George M. Pullman, who personally entertained Mr. Whitley, showing him over the town of Pullman, near Chicago, which was even then of such extent that the trip could be made on a locomotive. Mr. Pullman offered to exhibit a model (covering an area of about 10,000 sq. feet) of his beautiful little city; but this exhibit, like many other interesting ones, was not sent to London owing to the postponement of the Exhi-

Another  
Tour in  
America.

\* Some weeks before the opening of the Exhibition Mr. Whitley determined to arrange, if possible, for some well-known firm of accountants, not only to audit the books of the undertaking, but also to *keep* the books, his desire being not to incur even a moral responsibility in this connection. After conferring with Messrs. Turquand, Youngs, Weise, Bishop, and Clarke, the well-known accountants, of Coleman Street, he gave that firm the preference and engaged their services. From March, 1887, until the close of the German Exhibition in October, 1891, Messrs. Turquand, Youngs, and Co., therefore superintended the whole of the accounts, the importance of which may be estimated by the fact that about half a million pounds sterling passed through their hands during that period. Their management of the book-keeping of the Exhibitions was beyond all praise.

bition, concerning which more anon. Of this tour the culminating point was reached at Philadelphia, where, in the Board of Trade Rooms, thanks to the influence and exertions of Mr. Burnet Landreth, Mr. Whitley addressed a representative meeting of manufacturers, exporters, and others on the objects of his proposed Exhibition. It was on this occasion that he was offered a complimentary banquet by a "Council of Welcome" in Philadelphia;\*

\* Of this complimentary banquet (Nov. 21, 1885) the *Philadelphia Press* gave the following account:—"Thirty-one gentlemen in evening dress sat around a big oval table in the banqueting-room of the Hotel Bellevue, Philadelphia, last night. Big bushes of chrysanthemums and carnations filled the centre of the table, and ropes of ivy were strung from chandelier to chandelier, over the heads of the company. At the centre of the table, in the President's chair, sat Thomas Cochran, President of the Guarantee Trust Company. At his right was the broad-shouldered, fine-featured Director-General of the American Exhibition to be held in London next summer, John Robinson Whitley, in compliment to whom the company had assembled. Besides Mr. Whitley and Mr. Cochran, the chairman, there were at table:—The Hon. William D. Kelly, Hon. Thomas H. Dudley, James Dobson, W. A. Paton, Thomas Dolan, Charles Emory Smith, Thomas M. Walter, General Grubb, John Dobson, Thomas Donaldson, A. E. Ford, Henry C. Terry, Samuel Horner, jun., Thomas D. Wattson, William H. Nixon, Ralph F. Cullinan, E. C. Knight, Joseph M. Wilson, J. Henry Zeilin, Colonel H. S. Russell (of Boston), John G. Speed (of New York), Simon H. Stern (of New York), Frederick Godholz, Burnet Landreth, John Lucas, Frank Wells, Mayer Sulzberger, Julius Chambers, and Jerome Carty. Mr. Cochran, in a few introductory remarks, said that he would do all he could to promote the success of the Exhibition, and to remove prejudices that he understood existed against it. Mr. Stern spoke enthusiastically of the prospects of the enterprise, and added, 'It is impossible, in my opinion, that the Exhibition can be anything but a success.' Mr. Whitley himself, in a conservative tone, explained the purpose and scope of the proposed show. Judge Kelly said: 'Let us, as a people, give prosperity to this Exhibition, and show the English people that by the planting of their insular seeds in a country which invites to activity and the best impulses, man has been developed and may be developed.' Mr. Dudley responded to the toast of 'Commerce,' Charles Emory

and from this banquet he hastened home to London (in December, 1885) with his schemes so far matured, that little now remained to be done save the allotment of space and the issuing of orders for the construction of the buildings at Earl's Court, where a site, combining more advantages than any other in the United Kingdom, had at last been selected for the American Exhibition.

It was when the preparations for the Exhibition had reached this advanced stage, towards the end of 1885, that a difficulty cropped up which at first threatened to frustrate the whole enterprise. This was the postponement of the Exhibition from 1886 to 1887, in spite of the cogency of the reasons which had induced its organisers to select the former of these years, and which had also found favour with the public of both countries. Had it not been determined to hold the American Exhibition at the same time as the British Colonial and Indian Exhibition at South Kensington (in 1886), the great American nation would have been the only one amongst the English speaking races unrepresented in the British metro-

Smith to 'The Press,' Frank Wells to the 'Educational Features of Exhibitions,' Colonel Russell to 'New England,' and John Lucas to the 'Consular Service.' The occasion altogether was a decided success."

During his various visits to the principal American cities Mr. Whitley had been made an honorary member of the following clubs:—"The Century," the "Union League," and the "Saturday Night" Clubs, of New York; the "Somerset," the "Union," and the "St. Botolph" Clubs, Boston; the "Chicago Club" and "Union Club," Chicago; the "Union League House," Philadelphia; the "Queen City Club," Cincinnati; the "Pendennis Club," Louisville (Ky.); and the "Hartford Club," Hartford.

polis; and was not America every bit as much an English colony, albeit free and independent, as Australia? As one American versifier put it:—

“ To thee, O Mother England, it is meet  
That we, who from thy womb inherited  
The blood of nations; from thy tongue our tongue,  
And from thy books the justice of our laws,  
Should in maturer years our offerings bring,  
And at thy feet our fruit of progress lay.”

Besides, it was calculated that one Exhibition would aid the other, as the opportunity of inspecting both would double the practical value of each, no less than the advantage and enjoyment of all their visitors. In 1886 large numbers of visitors, including some of the wealthiest Princes, Rajahs, Parsees, &c., were expected from India, and this was thought to be an additional inducement to hold the American Exhibition in that year, as thus affording an opportunity, for the first time, of bringing American sellers into direct communication with buyers from the East. “ The year 1886,” wrote *The Times*, “ will apparently be a busy one in Exhibitions, and there is a certain fitness in the proposal that a great Colonial and great American Show should take place simultaneously.”

But though the synchronous holding of the two Exhibitions was thus looked upon approvingly by the outside public, the idea encountered anything but favour among the direct promoters of the Colonial Show, who

Objections  
in high  
quarters.

feared that the success of an undertaking in which the Prince of Wales was known to be most deeply interested might be imperilled by something in the nature of a competitive enterprise. Mr. Whitley and his friends, to whom the fears and wishes existing in those high regions were duly communicated in an indirect and unofficial manner, were thus confronted with a very grave difficulty, and there ensued much anxious cabling between London and New York. For it was clear that the postponement of the Exhibition would expose its authors to the risk of forfeiting many exhibitors, as also to the certain loss of a considerable sum of money, while "marking time."

The correspondence between Consul - General Waller and Mr. Whitley \* sufficiently explained from what high authorities came that "consensus of counsel and advice" which ultimately influenced the Executive Council's decision—but only faintly indicated the pressure which had been brought to bear against holding the American Exhibition simultaneously with the Colonial and Indian Exhibition. As, however, the Executive Council had everything ready for carrying out the original intention of opening the American Exhibition on the 1st of May, 1886, the pressure was naturally unwelcome, and it was not until the

\* This correspondence will be found in the Supplement (p. 438), and must be read in the light not so much of what it says as of what it leaves unsaid.

“unison of opinion” for holding the Exhibition a year later had received the warm support of His Excellency the Hon. E. J. Phelps, United States Minister to Great Britain, and of Governor T. M. Waller, the United States Consul-General in London, that the Executive Council felt justified in seriously considering so important a change in their plans. The argument of courtesy, however, to the Management of the Colonial and Indian Exhibition (preparations for which were initiated prior to those of the American one) gained the day and decided the question. So the English Director-General of the Exhibition determined, though at the prospect of very great pecuniary sacrifice to himself and detriment to his plans, to defer to the well-known desire of the illustrious patron of the Colonial Gathering, and telegraphed across the Atlantic that the Exhibition had been postponed till the year 1887.\*

The result was what many had feared, and some foreseen. In the States postponement was, naturally enough, held to be tantamount to doubt and failure, and a large number of intending exhibitors at once withdrew

Disastrous  
effects of  
postpone-  
ment.

\* As *The Times* wrote: “The Executive Council of the American Exhibition announce that the date of opening the Exhibition has been changed from May 1 of the present year to May 2, 1887. The considerations which have influenced the Executive Council are, it is stated by Mr. J. R. Whitley, the Director-General of the Exhibition, largely based upon the claims of the Colonial and Indian Exhibition to undivided support and attention this year. From the correspondence that has passed between Mr. Whitley and Consul-General Waller it is clear that

their names. Thus the enterprise was threatened with total collapse, and this particular kind of danger was increased by the secret play of those unworthy motives and passions which spring from personal jealousy, malice, and misrepresentation. That motives of this character had been busily at work was clearly proved a few months later, when General Goshorn, of Cincinnati, suddenly withdrew his name from the General Council, although at first he had been one of Mr. Whitley's warmest supporters. Comparing, therefore, the letter\* which General Goshorn had written him in November, 1885, with the one (24th of June, 1886) in which General Goshorn now announced his inexorable resolve to cut his connection with the Exhibition enterprise, it was no wonder that Mr. Whitley, in replying to the General, referred to his defection as "the most disheartening and embarrassing *contre-temps* which had arisen since the commencement of our work"; adding, that he "should have supposed that he (the General) would be the last man to jump ashore almost as soon as his foot had touched the deck of a ship bound upon so fruitful and beneficent a mission." On the other hand, it was, perhaps, some little comfort for Mr. Whitley to know how Colonel H. S. Russell (who had now become President of the Exh

the action of the council in deferring the Exhibition is intended, and it is hoped that it may be considered, in the light of an International courtesy."

\* See p. 39 *ante*,



tion) had written to its Director in America (Mr. Landreth):—

“To my mind any of us will be acting dishonourably if we turn tail on Mr. Whitley till we know from him that we are to stop. For myself, I have seen no indication of his inability to carry out all he has set forth. One year ago I made full inquiry, here and in England, as to his character and ability, and I have never had the least cause to change the very favourable impression which I received from all. Let us be fair, and not desert him now before he shows any weakness.”

Another most vexatious thing with which Mr. Whitley also had to contend was the withdrawal of President Cleveland from the In America again. Honorary Presidency of the Exhibition, the first citizen of the United States himself having also been successfully worked upon by the foes of the enterprise. But, far from disheartening him, these difficulties only served to render Mr. Whitley all the more determined to achieve his aim and belie his detractors. He at once returned to America, and, accompanied by his most trusted lieutenant and friend, Mr. Applin, visited some of the most important States and cities, including Boston, Hartford, New York, Washington, Chicago, Cincinnati, Louisville, Philadelphia, &c., lecturing, persuading, questioning and being questioned, removing false impressions, and bringing back stray sheep to the fold. But many of the most valuable and representative had already wandered away beyond recovery, especially in the Eastern States, and in

spite of all his exertions, the prospect was by no means so encouraging as it might have been.

On the second occasion of his visiting Washington, Mr. Whitley was sitting at an hôtel <sup>West</sup> *versus* <sup>East.</sup> window, waiting for a promised interview with President Cleveland, when his attention was arrested by the passing of a strange procession. It was not a circus, though somewhat like one, perhaps, at first sight, but only the "Wild West" Show of a personage (more of whom hereafter) popularly known as "Buffalo Bill" — a Show which presented living and moving pictures of a fast-vanishing phase of national existence, on the ever-receding frontier-line between the territory of the white man and the happy hunting-grounds, or "reservations," of the redskins. While contemplating this curious pageant, this presentation of the conflicting forces of semi-savagery and civilisation, a sudden thought struck Mr. Whitley. "Why not console ourselves," he asked, "for the defection of the Eastern States by enlisting on our side those of the West? Is not 'Buffalo Bill,' with his cowboys and his Indians, every bit as much a genuine product of American soil as Edison's telephones or Pullman's railway cars? \* And is it not even more unique and quite as interesting? Would not the people of

\* Among the promised exhibits thus lost through the cruel opposition to Mr. Whitley's scheme, originating in England, and espoused in America, was a model of the town of Pullman, occupying an area of about 10,000 square feet—not to mention the Pullman Car industries.

England hail with delight an opportunity of seeing, at first hand almost, a phase of American life familiar to them only in the romances of Fenimore Cooper?"

No sooner thought than done, and the following day "Buffalo Bill" had agreed to come over to London with all his *personnel* of rough-riders and redskins, and all his panoramic appurtenances of forest and prairie-life in the Far West. "Probably," said Mr. Whitley afterwards, "the boss cowboy, 'Buffalo Bill,' was never more surprised in his life, by either Indians or buffaloes, than he was by me, on the day I walked through a morass of mud in a field near Washington City, and told him that if he would bring his picture of life in the 'Wild West' to London, I would ensure him a hearty welcome, pay his expenses, and reward his services handsomely. He is not a man easily frightened, and he accepted the invitation. His success was so great, that I was afraid he would destroy the harmony of the whole, for this 'Wild West' hue stood out in such bold relief, that it threw the other parts of our picture into the shade, and increased our regret at the large Eastern firms having left us in the lurch." This regret was all the deeper, that it was useless bemoaning the cruel misrepresentations of those who were the cause of those Eastern manufacturers having withdrawn from participation in the Exhibition; for, interesting and novel as this Wild West "exhibit" might prove, yet nothing was ever farther from Mr.

Whitley's original conception of the picture of "America in Miniature," which he set himself to draw than the introduction of such a predominance of deep "local colour." The manufacturing States of the East having, however, been frightened off, it was useless repining, and Mr. Whitley therefore sensibly determined to cut his coat according to his cloth. But nothing caused him more acute disappointment than being compelled to modify his picture in so radical a manner, and he fervently "made oath" that, in succeeding exhibitions of the "national" series, the arena section should not stand out so prominently as to be out of proportion with the rest.

It has previously been said that, four months before the Exhibition opened, the site of it at Earl's Court and West Brompton was a huge cabbage-garden; and within this brief interval, thanks to the energy with which Mr. Whitley superintended the working of 2,000 men in two gangs—one set labouring by day, and one by night—it had been tastefully laid out and substantially covered with all the buildings and appliances necessary for the success of the forthcoming Show. "It is interesting to myself," said Mr. Whitley in 1890, "to look back and recall the difficulties I had in bringing the railway companies who own the land to understand the advantages to themselves of such a series of Exhibitions, and then to compare their views at that period and the views they hold to-day, when, from being a no-rent-producing asset,

that land is now so productive to the District Railway Company that their competitors, the Metropolitan Railway Company, seriously think of taking a leaf from their book, and erecting exhibition buildings at Wembley Park." But he did at last, by dint of much hammering and arguing, succeed in proving to his landlords, "who are several of the most important railroad companies in England," that their interests were identical with those of the Exhibition Management; and this he proved so conclusively that "not only have they placed this unique site at our service at a merely nominal rent, but are also cordially affording us every assistance in the way of approaches, stations, advertising, &c."

And certainly the site was as advantageous as it was unique. Occupying the triangular space, twenty-four acres in extent, between Earl's Court, West Brompton, and West Kensington, the Exhibition grounds, with four railway stations in their immediate vicinity, were thus placed in direct communication with the whole of England, Scotland, and Wales. At these four railway stations no fewer than six hundred trains were timed to arrive daily, at the service of the ten millions of people living within one hour's distance by rail of the Exhibition, as well as of the five millions living within half an hour's journey, not to speak of the 150,000 strangers who, it was calculated, entered the City of London daily. Altogether, for accessibility, the site at Earl's Court, with its four railway stations and five

entrances, was probably not equalled by any other in the United Kingdom.

The main Exhibition building was constructed of iron and glass, in the simplest yet most substantial manner, the length of the principal gallery being 1,140 feet, and its width 120 feet. Annexed was a refreshment saloon 90 feet wide by 240 feet long, and close to it the Fine Art Building, consisting of seven rooms, which, owing to the immense value of the works they were erected to contain, were built of brick and rendered perfectly fireproof. Without taking into account the gangways, passages, and the rooms required for the display of paintings and statuary, a covered space of from about 7,000 to 8,000 square metres with wooden flooring was available for exhibition purposes; also 3,000 square metres of wall space in the large Industrial Gallery, and from 2,000 to 3,000 square metres of wall space in the Fine Art Galleries. Moreover, from 2,000 to 3,000 square metres were available in the gardens for those exhibitors who preferred to erect special pavilions. Finally, a large amphitheatre had also been erected; with seats for 15,000 to 20,000 persons, this construction being intended for monster *fêtes* and for representations of the national life, manners, and customs of the country exhibiting. After the manner of American cities, the Exhibition main building and outer grounds were laid out in avenues and streets running at right angles to each other, and furnished with the

nomenclature peculiar to New York, Philadelphia, Chicago, and Boston.

Never before, certainly, in the history of this country, at any rate, had buildings and gardens of equal extent been constructed and arranged—one may almost say conjured up—in so short a space of time; but all these results, as well as the minor triumphs of organisation, had only been achieved by a truly Herculean power of grappling with and overcoming difficulties. Writing to a friend after the success of the Exhibition was no longer doubtful, Mr. Whitley said:—

Mechanism  
of the  
Exhibition.

“ Remembering what this site of ours was a few months ago, you will now, doubtless, be astonished at the great length of the Main Building, with its handsome façades; at the beauty of the Gardens won out of a cabbage-field and a sea-kale swamp; at the huge dimensions of the galleries in the Wild West section; at the quiet and repose which characterise the six rooms filled with choice specimens of American paintings; as well as at the little army of janitors, policemen, turnstilemen, and clerks (whose ranks are still very numerous in spite of the fact that I have lightened and simplified their labour by turning over the whole of the bookkeeping and supervision of the accounts to Messrs. Turquand, Youngs, and Co.); at the Switchback Railway and the Toboggan Slide; at the Band Stand, which is the largest in London; at the seven bridges we had to build, including the huge structure over the railway tracks of the London and North Western, the Great Western, the London, Brighton, and South Coast, the West London Extension, and of the London and South Western Railway Companies. This bridge (the ‘Washington’) had to be built almost exclusively on Sundays, as the railway companies would not allow

men to work, with trains passing under, except between midnight on Saturday and midnight on Sunday, when the traffic was reduced to a minimum, for fear of timber or tools falling. Consider again, my friend, that gas, water, and drain-pipes had to be laid over the whole twenty-four acres, and connected with the main culverts; that 10 ten-thousand-candle power lights had to be supplied to the Grounds, as well as 250 two thousand-candle power lights which had to be erected on masts in the main building, &c., and a tank for the surplus supply of water capable of holding 150,000 gallons; that roads had to be constructed throughout the whole of the Grounds, and that about 10,000 loads of soil had to be carted over sleepers (laid down expressly for the purpose) to form the huge mounds which may now be seen on the Wild West section; that artists had to be employed for months painting the scenery of the Rocky Mountains for the arena; that in the midst of all these preoccupations I had to negotiate with thirty-seven railway companies throughout the United Kingdom for conveying additional hundreds of thousands of passengers during the excursion season to and from the four stations on the Grounds; that I had to make special arrangements with the Metropolitan Police and for the services of a Fire Brigade; that plans for every 'stick and stone' connected with each single structure on the whole twenty-four acres had to be submitted in duplicate, and in some cases sixfold, to the Metropolitan Board of Works; that music and liquor licenses had to be obtained and renewed; that contracts had to be made with boiler and engine makers for the supply of engines and appliances for giving motive-power to the Main Building, and to supply power to the dynamos both for the Main Building, Gardens, and Wild West. Then finally consider that I have not only received no financial assistance from either the American or English Governments, but, on the contrary, have had to struggle against a very active, persistent, and almost venomous opposition, originating in an official source;—and then, perhaps, you will understand me when I say that, for months at a stretch, I felt as if I were working in a mine a thousand feet below the surface of the earth, a mine with no outlet to the light



of day, and a mine which was but an underground edition of a *cercle vicieux*.

“Very few persons—three at most—have the slightest conception of the *inferno* I have gone through, since April, 1884, for the sake of ‘our American Cousins.’”

We have thus sufficiently described the nature and extent of the Exhibition Buildings and Grounds, and now we must give a general enumeration of their varied contents which the British public were invited by Mr. Whitley to come and see. No fewer than 1,078 American producers and manufacturers had responded to his call, and their exhibits were classified and set forth in Six Departments, viz. :—

Classifica-  
tion of  
Exhibits.

- I. Agriculture.
- II. Mining and Metallurgy.
- III. Machinery.
- IV. Manufactures.
- V. Education and Science.
- VI. Fine Arts.

And truly when all these Departments were ready for public inspection (as they were by the 9th of May, 1887), they constituted, with all their inevitable incompleteness and shortcomings, a display at once surprising and instructive. How varied and comprehensive were the opportunities of exhibitors may be judged from the following classification :—

## Department I.—AGRICULTURE.

CLASS

1. *Arboriculture and Forest Products*.—Ornamental Woods, Timber, Dye-woods, Barks, Gums, Resins, Mosses, Seeds.
2. *Pomology*.—Fruits, Nuts.
3. *Agricultural Products*.—Cereals, Vegetables, Roots, Tobacco, Hops and Seeds.
4. *Land Animals*.—Cows, Sheep, Horses, Swine, Poultry, &c. Wild animals.
5. *Marine Animals, Fish Culture and Apparatus*.—Fishes, Oysters, Clams, Shells, Corals. Whalebone, Fish-glue, Isinglass, Fish-oil. Fishing apparatus. Fish Culture.
6. *Animal Products*.—Hides, Leather, Bone, Horn, Glue, Wax, Feathers, Hair, Bristles.
7. *Alimentary Products*.—Milk and Cream, Butter, Cheese, Eggs, Honey, Sugar and Syrups. Wines and Malt Liquors. Bread, &c. Vegetable Oils. Preserved Meats, Fruits, and Vegetables, and Extracts.
8. *Textile Substances of Vegetable or Animal Origin*.—Cotton, Hemp, Jute, Flax, Wool, Cocoons and Raw Silk.
9. *Machines, Implements, and Processes of Manufacture*.—Spades, Hoes, Rakes, Shovels, Ploughs, Harrows, &c. Corn-planters, Drills, Reapers, Mowers, Hay-loaders, Thrashers, Hullers, Corn-shellers. Feed-cutters, Mills, &c. Incubators. Churns, Cheese Presses, &c.
10. *Agricultural Administration*.—Laying out Farms. Clearing (Stump Extractors), Drainage. Gates. Fertilisers. Road-making and Excavating Apparatus. Models of Farm Buildings, Cocooneries, Aviaries, Dairies.

## Department II.—MINING AND METALLURGY.

11. *Minerals, Ore, Stones*.—Including Artificial Stones and Cements.

- CLASS  
12. *Metallurgical Products.*—Gold, Silver, Copper, Lead, Zinc, Antimony. Nickel, &c. Alloys.

Department III.—MACHINERY.

13. *Machines, Tools and Apparatus of Mining, and Metallurgy.*—Drills, Borers, Coal-cutters, Hoisting Machinery, Crushers, Stamps, Concentrators, Gas Machines, &c.
14. *Machines and Tools for working Metal, Wood and Stone.*—Planing, Sawing, Grooving, Drilling, Slotting, Boring, Mortising, Cutting, Moulding and Carving Machines, Lathes, Rolling Mills, Blowers, Anvils, Forges, Emery Wheels, Drills, Taps, Dies, &c. Brick, Pottery and Tile Machines.
15. *Machines and Implements for Spinning, Weaving, &c.*—Machines for the manufacture of Silk, Cotton, Woollen, India-rubber and Paper Goods, &c.
16. *Machines, Apparatus, &c., used in making Clothing and Ornamental Objects.*—Sewing and Knitting Machines. Machines for making Boots and Shoes, Jewellery, Buttons, Pins, Needles, &c.
17. *Machines and Apparatus for Type-setting, Printing, Stamping, and Paper-working.*—Printing Presses, Type-writing Machines. Printers' Furniture, Types, &c. Paper and Card-cutting Machines.
18. *Motors and Apparatus for Generation and Transmission of Power.*—Boilers and Steam or Gas-generating Apparatus for motive purposes. Waterwheels, Windmills. Steam, Air, Gas, and Water Engines. Shafting, Belting, Cables, &c. Steam Gauges, &c.
19. *Machines and Apparatus for the Production and Application of Electricity.*—Voltaic-Electric, Thermo-Electric, Magneto-Electric, and Dynamo-Electric Apparatus, Motors, Accumulators, Conductors, Conduits, Insulating Materials, Joints and Connections, Alarms, Telegraphs, Telephones, Electrical Illumination, Electro-Plating, &c.

CLASS

20. *Hydraulic and Pneumatic Apparatus*.—Pumps. Air Compressors. Blowers, Hydraulic Jacks, Rams, Presses, Elevators, Fire Engines and Fire Extinguishing Apparatus, Hose, Ladders, Fire Escapes. Stop Valves, Cocks, Pipes, Ice Machines.
21. *Railway Plant, Rolling Stock and Apparatus*.—Locomotives, Cars, Wheels, Brakes, Couplers, Ties, Switches, Frogs, &c., & Street Railway Cars.
22. *Aerial, Pneumatic and Water Transportation*.—Pneumatic Railways and Dispatch Boats, Life Rafts, &c. Steering Apparatus.

#### Department IV.—MANUFACTURES.

25. *Chemical Preparations*.—Acids, Alkalis, Salts, Oils, Soaps, Paints, Essences, Perfumery, Cosmetics, Explosive and Fulminating Compounds.
26. *Ceramics*.—Pottery, Porcelain, Glass, Bricks, Terra-cotta, Tiles.
27. *Furniture and Decorative Objects; Art Metal Work*.—Furniture, Table Furniture, Glass, China, Silver Plate and Plated Ware, Mirrors, Picture Frames, Gas Fixtures, Lamps, &c.
28. *Heating, Cooking and Laundry Apparatus and objects of general use in construction and in buildings*.—Stoves, Ranges, Steam Heating Appliances, Radiators, Manglers, Wringers, Ironing Machines, Kitchen utensils, Sanitary appliances, Manufactured parts of buildings, &c. Galvanised Iron Work, Metal Hollow-ware.
29. *Yarns and Woven Goods*.—Cotton Yarns and Cloths. Woollen Yarns and Cloths. Linen Yarns and Cloths. Blankets, Shawls. Oil Cloths, Carpets, Felts.
30. *Silks and Silk Fabrics*.—Spun Silk, Woven Silks, Ribbons, &c. Bindings, Braids, Upholsterers' Trimmings, &c.

CLASS

31. *Clothing, Jewellery, Ornaments. Travelling Equipments.*—Clothing of all kinds, Boots and Shoes. Hats, Caps, and Gloves. Millinery, Embroideries, Artificial Flowers, Trimmings, Pins, Hooks and Eyes, Fans, Umbrellas, Canes, Pipes, Toys and fancy articles. Jewellery, Trunks, Valises, &c.
32. *Paper, Stationery, &c.*—Stationery. Blank Books. Writing, Wrapping, Printing and Wall Papers. Cards, Cardboard.
33. *Weapons, ancient and modern.*—Firearms and Ammunition. Sporting Apparatus.
34. *Medical and Surgical Apparatus.*—Surgical and Dental Instruments and Appliances. Pharmaceutical Apparatus.
35. *Hardware, Edge Tools, Cutlery, &c.*—Hand Tools and Instruments. Hardware used in construction. Plumbers' and Gasfitters' Hardware. Ships' Hardware.
36. *Manufactures of Vegetable, Animal, or Mineral materials.*—India-rubber Goods and Manufactures. Brushes, Ropes and Cordage. Wooden and Willow-ware.
37. *Carriages, Vehicles and Accessories.*—Coaches, Velocipedes, Bicycles, Baby Carriages, Waggons, Carts, Trucks, Sleighs, &c. Carriage and Horse Furniture—Harness and Saddlery, Whips, Spurs, &c.

## Department V.—EDUCATION AND SCIENCE.

40. *Educational Appliances and Apparatus. Printed Books, &c.*—School Furniture, Maps, Charts, &c. School Books, General Literature, Newspapers and Periodicals.
41. *Institutions and Organisations.*
42. *Scientific and Philosophical Instruments.*—Instruments of Precision and Apparatus of Physical Research and Experiment. Astronomical Instruments. Nautical Instruments.

## CLASS

Surveying Instruments. Aeronautical Instruments. Thermometers and Barometers. Indicating and Registering Apparatus. Gas and Water Meters, Logs, Calculating Machines. Weights and Measures, Scales, Balances. Clocks and Watches. Optical Instruments, Lenses, and Prisms. Microscopes and Telescopes. Photographic Apparatus.

43. *Musical Instruments*.—Pianos, Organs, Band and Orchestra Instruments, &c.
44. *Engineering and Architecture*.

## Department VI.—FINE ARTS.

46. *Sculpture*.
47. *Drawing*.
48. *Painting*.
49. *Engraving*.
50. *Photography and Lithography*.

A reference to the List of Awards (which will be found in the Supplement, p. 440) will show to what extent the above fields of industry and art were illustrated by special devices and inventions native to the United States. In particular labour-saving machinery of all kinds \* (including a bewildering assortment of sewing-machines and typewriters) was very well represented; while miracles of destruction, in the shape of Gatling

\* The machinery in motion was placed at the garden end of the main hall, and occupied about a third of the length of the building. Power was supplied to the exhibitors from a main shaft, running lengthways down the hall, supported on A frames, which, together with bearings, &c., were supplied by Messrs. Mather and Platt, of Manchester.



MACHINERY GALLERY.  
(AMERICAN EXHIBITION.)





guns, were varied by the most recent wonders of dentistry, a branch of surgery in which the Americans are decidedly foremost. It may be admitted that the industrial department of the Exhibition was certainly not what it might have been had its first promise been fully realised. Nevertheless, with all its imperfections, it was most creditable to all concerned, and was richly calculated to give British producers and consumers a better idea of the wares challenging their competition, or inviting their purchase, in American markets than they ever had before. Whatever the scale, it was at least an "America in Miniature" put down in the heart of London. As an American writer said:—

"The display in this industrial department of the Exhibition will embrace everything peculiar to the United States, its woods, fruits, marine animals and apparatus, textures, farming utensils, mechanism and methods, models of farms, ores, minerals, miners, carpenters, printing, sewing and typewriting machines, railway and electrical plants, chemical preparations, heating and cooking apparatus, furniture, woven fabrics, jewellery, stationery, weapons, hardware, surgical implements, vehicles, musical implements, and every other conceivable natural and manufactured product of the United States. The Exhibition will be, in fact, as has been happily said, 'America in Miniature.' The visitor will be able to see within the twenty-four acres covered by the Exhibition the wonders of the Yosemite and the Yellowstone; the gigantic fruit of the Golden State; the marvellous automata, fraught with seemingly human intelligence, that sweep the great wheat fields of the West; the mammoth vegetables that leave holes in the ground big enough for cellars; fossils with strange geological histories; ores, minerals and precious stones from our mountains; cotton passing

from the field to the fabric; the food we eat and the fluids we drink; the light we burn and the heat that warms us; the cradles we are rocked in and the coffins we are buried in; the rolling palaces in which we span our Continent, and the weapons we use to shoot deer and buffalo while skimming across the prairies."

Certain English writers, of the cavilling and cynical sort, affected to sneer at this Public Verdicts on Exhibits. "America in Miniature" as a mere "Tradesmen's Exhibition." But that it was very much more than this was admitted by those who were otherwise not blind to its deficiencies. M. Bartholdi, the sculptor of the Statue of Liberty, erected at the entrance to New York Harbour, wrote to Mr. Whitley, on his return to Paris from a visit to the Exhibition:—

"On my arrival home I desire to take the first opportunity of thanking you for the very kind hospitality you extended to me whilst with you in London, and for the friendly suggestion which you made some time ago, that the 'Statue of Liberty' should participate in the honours accorded to the American Exhibition.

"I cannot but consider it a happy innovation to make known to Europeans not only the acknowledged qualities of strength and prosperity which characterise the United States of America, but also the high development they have attained in literature and the fine arts.

"You have succeeded admirably in bringing these prominently to the notice of visitors to the Exhibi-

tion, and I heartily congratulate you upon the success you have already so deservedly achieved.

“Indeed, there is but one point calling for any expression of regret, namely, that the products of certain well-known American representatives of the Industrial Arts should be wanting—such as goldsmiths’ and silversmiths’ work, artistic furniture and wall decorations, faiences, and stained glass, all of which industries were fully represented at the Great Centennial Exhibition of Philadelphia, and produced a profound and lasting impression upon visitors from Europe.”

This verdict of the distinguished Frenchman was borne out by other public critics, of whose opinions we may here give a few samples:—

*Evening Standard*: “So far as the goods have been already set out, one can see that the agricultural machinery will be an important feature, and although a good deal of it may be familiar to those who go about to see inventions at merchants’ offices, it is at once clear how much more widely known such matters must become by such an Exhibition as the present. For some years past the American Consuls in Europe have urged the establishment of permanent Exhibitions abroad upon the State Department at Washington; but whilst the United States Government could scarcely itself undertake such enterprises, one example may result from the present speculation.”—*Industrial Review*: “The admirable collection of United States products and manufactures constituting the American Exhibition at Earl’s Court, may now be regarded as practically complete, and when it is considered that the whole of the exhibits are furnished by one nation, that the Exhibition is not made in the country of production, and that, naturally, those only would exhibit who have the power and desire to supply the markets

of the country in which the display is made, the show at Earl's Court may be regarded as very creditable. To expect that exhibitors would send to other than an international gathering productions and manufactures without selection, would be unreasonable; indeed, they would lay themselves open to the same ridicule as the plagiarising adapter of a Mexican novel for the English market, whose hero lassoed mustangs in the lovely crays of Kent and chased cicadas on the Surrey Hills. The American Exhibition is what it pretends to be—representative and utilitarian. Upon entering the Main Building from West Brompton, the excellent bison trophy—a reminder of Buffalo Bill—will catch the eye, though it will not prevent full notice being taken of the many-coloured stalls and machinery beyond. Agricultural implements, being essentially an American speciality, are, of course, there in abundance—harvesters, harrows, hoes, forks, separators, cutters, winnowers, purifiers, and so on. There are sewing-machines, type-writers, carpet-beating and cleaning machinery, petroleum and gas engines, ventilators, electric machinery, timber, and a really creditable fine art gallery, and a most attractive trophy room.”—*Morning Post*: “Within the past month the exhibits have been considerably re-arranged and greatly augmented, so that now the main building is not only very attractive, but also representative. The machinery exhibits are on a very large scale, the agricultural implements and machines being particularly excellent.”—*Saturday Review*: “As a result of individual enterprise, the Exhibition at Earl's Court may be considered remarkable, for it has been throughout unassisted by the Government of the United States. The Fine Art Gallery is well worth seeing.”—*Evening News*: The Exhibition has been, and is, a purely private speculation, and that it should have been, under the circumstances, so remarkably successful is all the more to its credit.”—*Civil Service Gazette*: “The industrial department of the American Exhibition is now about completed, and contains a fine collection of novel, ingenious, and useful articles. The Exhibition is especially strong in the departments of agricultural machinery and in mechanical appliances. The display of food products is also worthy of attention, and the departments of medical supplies are equally noteworthy.”

The Department of Fine Arts, which was presided over by Mr. John Sartain, of Philadelphia (who had so ably filled the important office of Chief of the Fine Art Section at the Centennial Exhibition of 1876), assisted by Mr. Herman Trübner, was divided into Six Chambers, containing about 418 various exhibits in the fields of sculpture, drawing, painting, engraving, photography, and lithography, by 160 American artists; and perhaps this department of the Exhibition was calculated to excite more interest and admiration than any other. Every one, of course, knew that the Americans had made wonderful progress in a material and mechanical sense; but it was at the same time generally supposed that this progress had only been made at the cost of higher things. We all knew that the mechanical genius of the Yankees had enabled them to devise a method of "putting a pig in at one end and bringing it out as a pork sausage at the other;" but few had any notion that they could paint a picture with some of the best of European artists. "Experience," wrote the art critic of *The Times*, "has taught the public not to expect very much from the fine art galleries of miscellaneous exhibitions, but those which have been formed at the American Exhibition are decidedly above the mark, and though they give an imperfect idea of what the youngest of the modern school is still doing, they are still worth visiting. They prove, at any rate, that America is learning the business of painting in Paris, and is

learning it well, though whether America will long consent to run in French leading-strings is quite another question."

What the Americans could achieve in architecture was shown by a model (by Mr. John MacArthur) of the new City Hall of Philadelphia, which had taken six years to raise, at a cost of about twelve million dollars. When this fine model left Philadelphia, as a contribution to the American Exhibition, it was perfect and complete in all its parts, like the noble structure it represented, but, although packed in the best possible manner, and the parts in thirty-three separate cases, the boxes were so shattered by rough handling during transport, that only a fourth part of the model remained in a presentable shape; yet the whole could be readily inferred from a part. Among the paintings that were sure to prove the greatest attraction—from an historical, at least, if not, perhaps, a purely artistic point of view—was Mr. Rothermel's huge picture, 36 feet in length and 16 feet high, occupying one whole wall, of the Battle of Gettysburg. This great battle, perhaps the most sanguinary of modern times, was fought on Pennsylvanian soil, and was regarded as the turning-point in the fortunes of the war of the rebellion, of which it broke the back. It extended over twenty-five square miles of ground, lasted three days and part of a fourth, and engaged about 180,000 men, counting both sides. The picture was painted by order of the Legislature of the State, and a Pennsyl-

vanian artist was selected to execute the work. When it was decided to hold an American Exhibition in London, the Senate and House of Representatives—on an application being made to them—passed concurrent resolutions authorising the loan of the picture, and the Governor of the State gave it his hearty approval and endorsement. As the large painting could only represent a single point of time and place in the protracted struggle, “the pinch of the fight,” as it has been termed, on the afternoon of the third day—four smaller pictures, also exhibited, were painted by Mr. Rothermel to illustrate other portions of the battle.

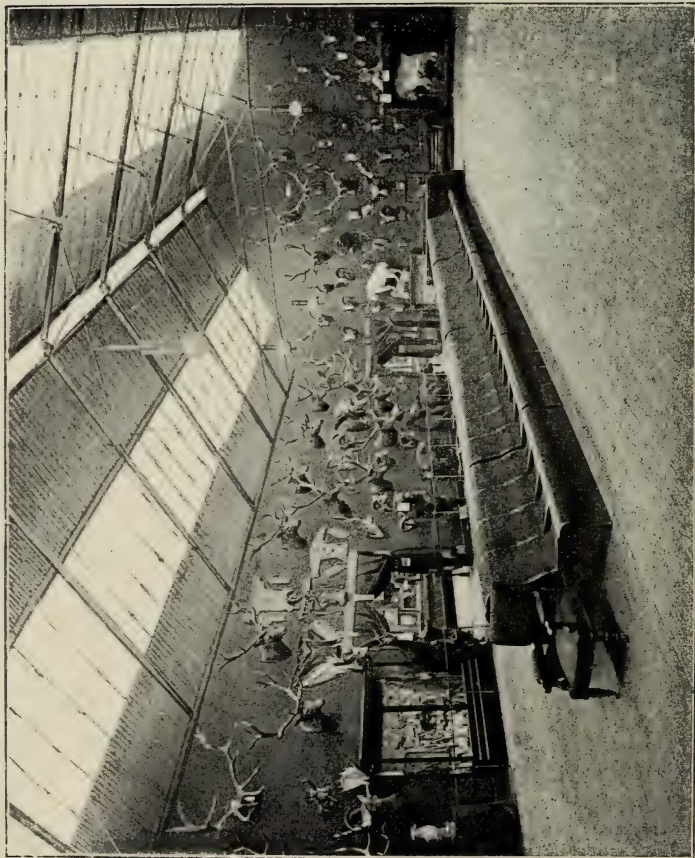
Another picture, of greater historical interest to Englishmen, was a portrait of their own Sovereign Lady, painted by an American artist, Mr. Sully, in the year 1837, and therefore called the “Jubilee Portrait” of the Queen. The origin of this picture may be briefly stated. In the first year of the reign of Queen Victoria, the “Philadelphia Society of the Sons of St. George,” established for the advice and assistance of Englishmen in distress, applied to Her Majesty, asking that she would be graciously pleased to sit for her portrait to a Philadelphian artist, who, in case of her consent, would come to England for the purpose. She kindly condescended to sit, and Mr. Thomas Sully arrived from Philadelphia to paint the picture in question. The work is a highly-valued possession with its owners, and it was only in consideration of this being

the Jubilee Year of Her Majesty's reign, that it was permitted to leave its honoured position in the beautiful marble hall of St. George. The fact that the chief of the Art Department in the American Exhibition was the oldest member of their Society, was declared to have its weight in obtaining the loan.

Prominent among the other exhibits in the Art Department were portraits of Thomas Buchanan, ex-President of the United States, and another of Mrs. Harriet Lane Johnstone, which were said to rival anything ever produced by our own Thorburn; "Zeisberger Preaching to the Indians at Gorchoschun" (by Professor Schüssele, of Philadelphia); "The Mellow Autumn Time," by J. F. Cropsey, a fine example of the brilliant colouring of American foliage; "In Yellowstone Park" and "The Cañon of Colorado," by Thomas Moran; a "Storm in the Rocky Mountains," by A. Bierstadt, and a "Washingtonia Gigantia," a tree of enormous magnitude, supposed to be 3,000 years old; a "Wintry March," by W. L. Picknell, a very fine painting and of great merit as a work of art; the "Field of Battle," by Gaugengigl, of Boston; "Mr. H. M. Stanley," and "Madame Nordica as Marguerite," by G. R. A. Healy; the "Pasha and his Councillors," by F. A. Bridgman; and a "Lute Girl" and a "Flower Girl," by H. Humphrey Moore, a deaf and dumb artist. Fortunately the exhibitors in the Fine Art Department had, in many cases, selected and sent over subjects which, while indicative enough of the







TROPHIES HALL.  
(AMERICAN EXHIBITION.)

high-water mark of excellence already attained by American art, were at the same time calculated to illustrate particular passages in American history, as well as to show forth the colossal scale of Nature's works throughout the northern part of the New World. Whatever the mere manual dexterity displayed by these exhibits, they were at least allowed by all to be characterised by serious and dignified motive, and to promise a future when American painters, emancipating themselves from the exclusive tutelage of foreign masters, as well as from the materialistic tendencies of their own raw and rising country, would found a new and distinctive school of national art.

To sportsmen and naturalists the most attractive court in the Exhibition was that which contained the Loan Collection of American hunting trophies. These had been brought together by a Committee specially formed for the purpose, but mainly through the individual exertions of Mr. Edward North Buxton; and the collection was remarkable, not only for the size and beauty of the heads and horns exhibited, but also for the fact that, with very few exceptions, the trophies had all been secured in the wildest parts of North America by the prowess of English sportsmen. Among the names of exhibitors were those of Messrs. Otho Shaw, Thomas Bate (of Kelsterton), A. Pendarves Vivian, W. A. Baillie-Grohman, H. Seton-Karr, M.P., Lord Bennet, Messrs. Frank and Percy Cooper, Sir

The  
Hunting  
Trophies.

H. Rae-Reid, Messrs. E. N. Buxton, Gerald Buxton, Ford Barclay, J. M. Hanbury, Evan Hanbury, Sir Savile Crossley, Bart., M.P., Major Maitland Kirwan, Messrs. J. H. Morgan, W. A. Tulloch, G. D. Whatman, J. G. Millais, and others. This collection included the heads and horns of more than fifty Wapiti (the most coveted of all the big game of America), several Moose and Cariboo, half-a-dozen White-tailed Deer, sixteen Mule Deer, a score of prong-horned Antelopes, nearly thirty Bighorn (the only wild sheep of North America), six or eight White Rocky Mountain Goats, three of which were mounted entire, as were also two of the sheep; half-a-dozen Buffalo heads, the same number of Grizzly Bears, four of them mounted entire, and standing in an erect attitude; besides the heads of Black Bear, Cinnamon Bear, and Wolf. Altogether these formed a collection such as had never before been brought together in this country, and which attracted much attention, not only from sportsmen, to whom such a series was particularly interesting, but also from the general public, who had here an opportunity of seeing some of the finest heads that had ever been procured, and of comparing the relative sizes and characteristic forms of antler in the different species of American deer.

The Gardens, occupying an area of about twelve acres, were designed and laid out by Mr. The Gardens. William Goldring, the landscape gardener, with the view of embracing as much variety as

possible, and also of making the most effective display. In these Gardens the visitor found himself surrounded by the native trees, shrubs, and flowers of North America, for no other had been planted. They gave an idea, however slight, of the beauty and variety of transatlantic vegetation. Many a tree, shrub, and flower was recognised as familiar in British gardens, for it is a singular fact that for the last three centuries the gardens of England have been enriched from the flora of the great Western Continent, which is richer and more varied than that of any country in the world, containing, as it does, no fewer than 10,000 distinct species of plants. One of the chief reasons for planting the Gardens exclusively with American plants was to show how singularly American all English gardens are, as it is an interesting fact that fully two-thirds of the open-air trees and flowers in England are natives of North America. The forests of Virginia and of the Eastern States have been drawn upon ever since gardening became a fine art in England, and the oldest, best-known, and most loved trees of English parks and gardens originally came from the United States, chiefly during the early part of the last century. The bulk of what are called modern trees—the prim Conifers, which one may see in every villa garden about London—are native to the boundless forests of the great North-West; while the Spruces, the Firs, and the Pines of our parks, have come from the Pacific coast within the last fifty years. California,

the flowery paradise of the Far West, has contributed more to make English gardens what they are to-day than any other country in the world. Its wealth of annual plants—those that spring up, flower, seed, and die in a year—is alone sufficient to make a garden glow with brilliant colours, of every shade, from one year's end to the other; in fact, the majority of annuals which are now familiar to every cottager in Britain are from California, and some idea of the beauty of these was to be gleaned from the Californian annual garden, skirting the walk at the north end of the Exhibition building.

A prominent feature in the Gardens was the Diorama by A. Bartholdi and B. Lavastre, presenting a view of the Harbour of New York, and of the colossal monument of "Liberty enlightening the World." The view was taken from the deck cabin of a Hudson River steamer. The spectator saw the Statue of Liberty on Bedloe's Island, the Hudson River and the East River, the cities of New York, Brooklyn, and Jersey City, and the celebrated Brooklyn Bridge. The deck of the ship under the eyes of the spectator was filled with personages of which a great number were portraits, such as Mr. Laboulaye, President of the Committee of the Works; Count Sérurier, Vice-President; Mr. Evarts, President of the American Committee; M. Bartholdi, sculptor; M. Gaget, by whom the work was executed in bronze; M. Eiffel, and others.

Apart from this very fine Diorama, another most

attractive feature of the Gardens was formed by that peculiar device of the Yankees, a Switch-<sup>Outside</sup> back Railway, in a double track, 450 feet <sup>Attractions.</sup> in length. Three cars, carrying ten persons each, were in operation. When the fun was at its highest point of business, no fewer than seventy double trips could be accomplished per hour. The peculiarity of its construction was such that, although the cars alternately descended and rose nearly twenty feet in running over the ground, the ultimate loss in height was only about six inches to every hundred feet travelled. Close by was the huge "Slide"—covering an area of no less than 16,000 square feet—constructed in imitation of the pastime of Tobogganing as practised in Canada, and consisting of a long smooth incline divided longitudinally into seven runs or tracks; three on each side for descent, and the centre one carrying a steel rope with apparatus for drawing up the empty cars to the summit in readiness for a fresh journey. "We step into a car, a long low sledge with a gracefully curved front guard, and constructed to hold three passengers; and an attendant, having seen the track clear, sends us on our journey. A whirr, a glimpse of objects on either side rushing by us with lightning speed; and, before we realise that we are fairly started, we find ourselves being politely assisted from the car by attendants at the lower end, and the descent is accomplished." Our Canadian cousins are wont to spend hours a day in the pursuit of this

exhilarating pastime; and *The Times* hastened to prophesy that here, too, Tobogganing would become, as it did, the rage and the "roaring game" of the Exhibition, like the "curling" of Scotland.

One characteristic feature of these Gardens was an American portable house. This was a pretty villa, in a modified Queen Anne style of architecture, forming a good example of the country houses and seaside cottages in vogue in America. They are pleasingly artistic, economical, and are warm in winter and cool in summer. These houses are planned, and all the material worked out in America by labour-saving wood-working machinery, and thus the freight on waste material is saved. They can be put up in a few days, and can easily be taken down and removed at small cost. Nor would any display of the arts and industries of the United States have been complete without the "American Bar" which had its due place in the Exhibition, and offered the most varied assortment of liquid refreshments to visitors in the shape of nogs, slings, cocktails, cobblers, skins, twists, fizzes, swizzles, flashes of lightning, sours, and ticklers; and what on earth more could any one have desired in the way of "liquoring up"?

Thus the Exhibition Buildings with their industrial display, their Art Galleries, Trophies Hall,  
The Arena. Panorama of New York Harbour by Bartholdi, and Gardens with their American vegetation, their Tobogganing Slide and Switchback Rail-







*From a photograph by ELLIOTT & FRY, BAKER STREET, LONDON, W.*

W. F. CODY.

way, were all calculated to carry English visitors in imagination to the busy haunts and homes, the pastimes and workshops of their American cousins; but these visitors positively seemed to lose their sense of local habitation, and to feel themselves altogether transported in body beyond the Atlantic, when they passed across the bridge leading from the Main Building into the vast arena (of about seven acres, and provided with galleries capable of accommodating 15,000 to 20,000 spectators) which had been ringed round with Rocky Mountain scenery, forming a framework to the fascinating pictures of the life and habits of the "Wild West," as presented by "Buffalo Bill" and his tribes and troops of Indians, Cowboys, and Mexicans.

Colonel William F. Cody, familiarly known as "Buffalo Bill"—a *sobriquet* applied to him after his unparalleled feat of killing 4,862 buffaloes in one year, besides deer and antelope, to supply meat to the labourers engaged in building the Kansas Pacific Railway—was born in Iowa. His parents removed to Kansas while he was a mere child, and his father was killed in the "Border War" whilst Colonel Cody was yet a boy. Thrown on his own resources at an early age, his life thenceforward was a record of the most marvellous adventures. Colonel Cody had been despatch bearer, pony express or mail carrier, waggon-train guide, waggon-train master, train-master, hunter, trapper, trailer, guide, scout, stage-driver, Indian fighter; and in short had passed

through every phase of border life until he reached the position of "Chief of Scouts of the United States Army," in which capacity he had been the trusted comrade and friend of the most famous Generals and Indian-fighters of the United States. In 1876 he accompanied General E. A. Carr, U.S.A., on the Black Hills Expedition, to avenge the massacre of General Custer, and, on coming up with the Indians, he rode out in front of the two opposing forces, drawn up in line of battle, and killed the Chief, "Yellow Hand," in single combat before the general engagement began. Colonel Cody was a perfect horseman, an unerring shot, and of magnificent presence and physique. General Carr, in his report, said of him: "His personal strength and activity are very great. His eyesight is better than a good field-glass, he is the best trailer I ever heard of, and he is a most extraordinary hunter." He acquired a large ranch on the North Platte River, in Nebraska, had been a member of the State Legislature, and was made colonel and aide-de-camp on the staff of the Governor of that State.

We have already alluded to the circumstances The "Wild West." (see page 56) under which Mr. Whitley induced Colonel Cody to come over to London with all his panoramic *personnel* of rough-riders and redskins; and certainly no Circus, Show, or Theatre ever boasted of so large a stock of spectacular "properties" as were now transported by "Buffalo Bill" from New York to London. These

included bands of Indians (110 in number), Sioux, Cheyennes, Ogallallas, Araphoes, Shoshones, and other tribes, with their squaws and children—all under the command of “Red Shirt,” a magnificent specimen of Redskin manhood; cowboys or cattle-herders and Mexican prairie riders, to the number of about 150, with 170 “bronco” horses and Indian ponies, comprising some wild and incorrigible “buckers;” twelve mules, sixty-four various tents, a dozen different “prairie-schooners” or emigrant-waggons, nine elk, two deer, eight wild Texas steers, sixteen buffaloes, 200 Mexican and cowboy saddles, 100 Indian saddles, with a formidable armoury of American and Indian weapons; and last of all the famous Deadwood stage-coach, in the same condition as when last attacked by Indians and highwaymen.

With this *personnel* and these properties “Buffalo Bill” had been brought over to exhibit the living products of prairie life—to show, among other things, the method of conveying mails on the Indian frontier—how an emigrant train was attacked by Indians and defended by border men; how bucking horses and mules were managed by cowboys; how wild Texas steers could be roped and ridden, and how mounted herdsmen, in full career, could pick up objects from the ground; how unerring was their rifle-aim when even jolting in the saddle; how the Indians rode and fought and danced; and generally to portray the methods by which the United States had been civilised from the Atlantic Coast. And here we

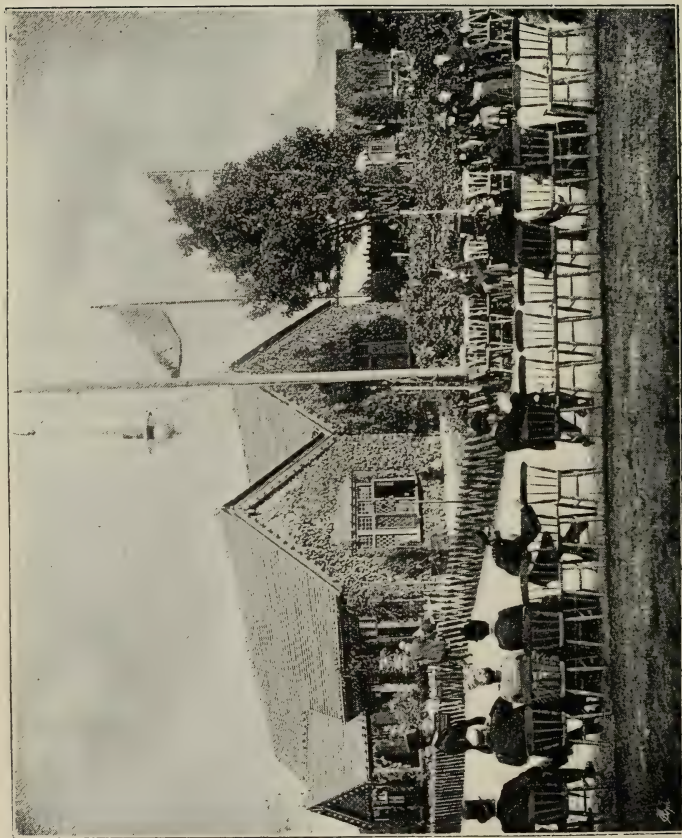
may as well quote a letter written to Colonel Cody, after his first "Wild West" performance, in London, by General Sherman, ex-Commander-in-Chief of the United States Army, to prove that it was quite consistent with the serious spirit and aims of an Exhibition of the Arts, Industries and Resources of America, to include in it such a popular Show (ethnographical and panoramic) as that of "Buffalo Bill":—

"FIFTH AVENUE HOTEL, NEW YORK, *May 8th.*

"DEAR CODY,—I was much pleased to receive your despatch of May 5th announcing the opening of the 'Wild West' in old London, and that your first performance was graced by the presence of the Prince and Princess of Wales. I had penned a short answer to go by cable; but it fell so far short of my thoughts that I tore it up, and preferred the old-fashioned letter, which I am sure you can afford to await. After your departure in the *State of Nebraska* I was impatient till the cable announced your safe arrival in the Thames without the loss of a man or animal during the voyage. Since that time our papers have kept us well 'posted,' and I assure you that no one of your host of friends on this side of the water was more pleased to hear of your safe arrival and of your first exhibition than myself.

"I had, in 1872, the honour and great pleasure of meeting the Prince of Wales and the Princess Alexandra on board our fleet in Southampton Bay, and was struck by the manly, frank character of the Prince and the extreme beauty and grace of the Princess. The simple fact that they honoured your opening exhibition assures us all that the English people will not construe your party as a 'show,' but a palpable illustration of the men and qualities which have enabled the United States to subdue the 2,000 miles of our wild Western continent and make it the home of civilisation. You and I remember the time when we needed a strong military escort to go from Fort Riley, in Kansas, to Fort Kearney on the Platte,





[From a photograph by the LONDON STEREOSCOPIC CO., LTD.

THE WELCOME CLUB.



when emigrants to Colorado went armed and organised as soldiers, where now the old and young, rich and poor, sweep across the plains in palace cars with as much comfort as on a ride from London to Edinburgh. Your exhibition better illustrates the method by which this was accomplished than a thousand volumes of printed matter. The English people always have loved, and I hope always will love, pluck and endurance. You have exhibited both, and in nothing more than your present venture, and I assure you that you have, and will continue to have, my best wishes for success in your undertaking.

“ Sincerely your friend,

“ W. T. SHERMAN.”

Such, then, was the “ Wild West ” Show which formed one of the main features and attractions of the American Exhibition. Welcome  
Club.

But a review of these attractions would be incomplete without some reference to the “ Welcome Club,” which was another quite new departure in the mechanism of Exhibitions, and was in no slight degree contributory to the success of the one under consideration. This Club was the natural outcome of the Council of Welcome to which we have already alluded, and which took Mr. Whitley and his two nearest advisers, Mr. Applin and Mr. Pickard, nearly eight months to form. Certainly it was not only the most numerous, but also the most influential council of the kind that had ever been brought together in this country (see Supplement, p. 402); and it was in virtue of its influence that nearly all the members of the Royal Family, as well as the most distinguished peers of the realm,

had accepted Mr. Whitley's invitation to visit the Exhibition during its preparatory stage. Its functions were incorporated and continued in the "Welcome Club,"\* which was housed in a snug and prettily-designed edifice of the rural villa type, facing the band-stand. Furnished with elegant comfort and decorated with taste, it consisted of five different rooms—dining-room, a large smoking-room, kitchen, &c., reception-room, and Royal Pavilion, which was built alongside of the Club House proper, and approached by a separate entrance.† Constituted like any other club, with an entrance fee, it was nevertheless discriminate in the election of its members, which numbered about 300, including some of the most distinguished men in London. Membership was confined to the sterner sex, but ladies were freely admitted as visitors; and thus, true to its title, the "Welcome Club" that year formed one of the brightest and most attractive social centres of the London season. The spring of hospitality was ever flowing there, and the pretty lawn in front of the Club House with its flowers, and shrubberies, and

\* The Executive Committee of the Club was as follows:—Chairman, Lord Ronald Gower; Vice-Chairman, Mr. John R. Whitley; Members:—Mr. Vincent A. Applin, General Sir Henry de Bathe, Bart., Mr. E. N. Buxton, Sir Charles Clifford, Bart., Mr. Henry Irving, Dr. Morell Mackenzie, Colonel Moncrieff, Sir John Millais, Bart., R.A., Sir John Heron-Maxwell, Bart., Colonel Paget P. Mosley, Major Flood Page, Mr. J. H. Puleston, M.P., Sir David Salomons, Bart., Mr. Gilead Smith, Mr. Chas. Wyndham; Hon. Secretary and Treasurer, Mr. J. S. Jeans.

† The "Welcome Club" was erected by Mr. J. C. Humphreys, of Knightsbridge, who also supplied considerable portions of the other Exhibition Buildings,

summer seats—where its frequenters could sit, as in an exclusive opera-box, and listen to the strains of Dan Godfrey's band—formed the scene of some memorable garden-parties. One of these, at which about 600 guests were received by Mr. Whitley, assisted by Mr. Charles Wyndham, was really one of the "functions" of the season, and gave "Buffalo Bill" and "Red Shirt" an opportunity of hobnobbing with princes, ambassadors, lords and ladies, legislators and literati, scientists and soldiers, travellers, actors, singers, and all the other suns and stars that constitute the social firmament.\*

Well, then, it was such forms of popular recreation as the Exhibition Gardens, with their varied attractions of "Switchback Railway" and "Tobogganing Slide," the "Wild West" Show, and

\* The following were some of the guests:—The Prince and Princess Galatro Colonna, Viscount and Viscountess de Soveral and Mdle. de Soveral, Count and Countess Telfener, Count and Countess di Miranda (Madame Christine Nilsson), Duke Grazioli, la Baronne de Adelsdorfer, Comtesse de la Baume, Baron von Buch, Donna Maria and Mdle. Beati, Lord and Lady Lamington, Lady Dorothy and Miss Nevill, Lord Bramwell, Lord Ronald Gower, Lady Louisa Cunningham, Lord Alfred Paget, Lord Northbrook, Lady Scarborough, Lady Macpherson Grant, Lord and Lady Rothschild, Lady and Miss Hardy, Sir Charles Mills, Sir Charles Clifford, Lady and Miss Clifford, Sir John and Lady Heron-Maxwell, Sir Arthur Otway, Lady and Miss Monckton, Sir Victor and Lady Houlton, Sir Astley Cooper and Miss Cooper, Sir J. J. and Lady Coghill, Sir Philip and Lady Cunliffe-Owen, Governor Waller and Mrs. Waller, Hon. Mrs. Ashley Ponsonby and Miss Ponsonby, Mrs. Mackay, Mrs. Jeune, Mr., Mrs., and Miss Goschen, Hon. Mrs. Spencer Cowper, Mr. Henry Labouchere, M.P., Mr. Justin McCarthy, M.P., Mr. Henry Kimber, M.P., Dr. and Mrs. Morell Mackenzie, Lieutenant-Colonel Gordon Alexander, Major Flood Page, Major and Mrs. Malet, Colonel Cody, Mr. G. R. Sims, Mr. Rider Haggard, Mr. and Miss Applin, Mr. and Mrs. J. Priestman, Mr. and Mrs. J. S. Jeans, &c., &c.

the "Welcome Club,"\* that were prospective to the mind of Mr. Whitley when he wrote during the earlier stages of his work:—"America in Miniature' would not be complete without an effort to combine recreation with instruction. It is best in these matters to have as little hypocrisy as possible. Where one person cares for the exhibits, probably half a dozen prefer the agreeable accompaniments; nor can they be blamed for a taste so natural. We have, therefore, from the inception of our work, while bestowing every attention upon the technical and educational purposes of the Exhibition, been mindful of the necessity of providing such forms of legitimate recreation as shall conduce to render a visit to the 'Yankeries' entertaining as well as instructive; and these will include not only excellent music and cheerful surroundings, but many novelties not hitherto enjoyed by Europeans."

Having thus characterised the contents of the Opening Ceremony. Exhibition, and enumerated its amusements, it now behoves us to describe the Opening Ceremony, which had been fixed for Monday, the 9th of May (1887)—a day that happily proved to be one of sunshine and fleecy clouds. A platform had been erected in the centre transept,

\* In addition to all these public attractions and facilities the Exhibition enjoyed the advantage of a Post Office of its own, this building (as Mr. T. W. Angell, Postmaster S.W. District, informed Mr. Whitley), which was also utilised for the succeeding Exhibitions, being the model subsequently used by the authorities for small Post Offices in all parts of the British possessions.

on which the chief actors in the day's ceremony assembled, after partaking of a festive luncheon offered to the Press.\* The opening proceedings were begun by a performance of "Hail! Columbia" by the Grenadier Guards' Band; after which Archdeacon Farrar, of Westminster, led the company in prayer "that the Almighty would bless this undertaking and make it tend to the larger distribution among men of Heaven's gifts for the use of this life, so that man's discoveries and inventions, arts and sciences, might minister to His service, and that the time might be hastened when war should be no more, and all nations clasp hands in His faith and fear." The band then played "God Save the Queen," after which Lord Ronald Gower (who had always been most zealous in his efforts to make the Exhibition a success), delivered, on behalf of the English Council, an address of welcome to the American guests. This Council, he said, consisted of about 1,000 leading Englishmen in all walks of life, animated by the common purpose of showing a strong regard and affection for America and

\* There were present at the Exhibition on the opening day, among others:—Cardinal Manning, Archdeacon Farrar, the Marquis of Lorne, Princess Victoria of Teck, Lady Salisbury, His Highness Ismail Pasha, the Turkish Ambassador, the Chinese, Persian, and Japanese Ministers, Mr. Leopold de Rothschild, Lord and Lady Charles Beresford, Mr. Henry Irving, Sir John Lubbock, Countess Karolyi, Miss Ellen Terry, Sir Lyon Playfair, Sir Frederic Leighton, Mr. Alma Tadema, Mr. Robert Browning, Mr. George Augustus Sala, Lord and Lady Randolph Churchill, Duchess of Marlborough, Lady de Grey, Sir Francis Knollys, Sir John E. Millais, and the *élite* of society in London. *Truth* wrote: "In fact so great was the attraction that the House of Commons was almost deserted."

Americans. He expressed the hope that this Exhibition might be a new bond of amity between the two countries. The president of the Exhibition, Colonel Henry S. Russell, returned thanks for this welcome and for the encouragement given to the Americans in their efforts to make a fair show of their native industries. Mr. Whitley, the Director-General of the Exhibition, then delivered the following address:—

“YOUR EXCELLENCIES, MY LORDS, LADIES AND GENTLEMEN,—This is, indeed, a day which should be remembered by every worthy American and Englishman—as the date when two great peoples meet, after a century’s eventful separation, to take part together in a remarkable work of peace.

“We, who are here, will be able to look back with some pride, and, as I venture to believe, with well-founded satisfaction, to having inaugurated this day, in the centre of the Older Britain, the first American Exhibition which has been held beyond the territory of the great Republic.

“It is, of course, obvious that an exhibition exclusively devoted to the arts, inventions, manufactures, products, and resources of one country, and held in the Metropolis of another, could not be initiated or organised by the Government of the country exhibiting. We have always been careful, therefore, to let it be clearly understood, that the American Exhibition has, from its inception, been organised and developed solely by private initiative.

“The American Exhibition in London is a natural sequence of the great gathering held in Philadelphia in 1876, to celebrate and commemorate the centennial year of American independence.

“We are here assembled, subjects of the British Empire and citizens of the United States, to deal the final death-blow to all suggestions that any remnant of ill-will or jealousy could continue

to linger on between the two great nations of the English-speaking world.

“To us, united, belongs the future; to us, [as has been well said by a far-sighted English statesman to the American people] if only we remain ‘true to ourselves and to our opportunities, not of conquest or aggression, but of commercial development and beneficent influence.’

“Those weighty words mark the limits within which the founders of the American Exhibition have aspired to labour. You will readily believe that it has not been without much preliminary work and thought, extended, as I may tell you, over a period of not less than three years, that there has been brought together this representative collection illustrating the aims and conditions of that bright and active, that incalculably wealthy and varied section of human life, which develops its resistless energies and practically inexhaustible resources from the Atlantic to the Pacific Oceans—from Lake Superior to the Gulf of Mexico.

“Peace hath her victories, no less renown’d than War!

“No slight instalment of the reward to which we have so long looked forward is reaped, when we gaze upon this brilliant assemblage; this gathering of so many of the most highly-placed and most enlightened of our fellow-beings, who have come to take part in the cordial welcome which Great Britain gives this day to the descendants and successors of the Puritan emigrants from Plymouth.

“America comes here to learn of England, and to teach her.

“Both peoples will profit by the free interchange of information and opinion; by the fuller insight which each will gain into the character and products of the other. Nor will the gain consist merely in additions to the material accumulations on each side of the Atlantic.

“In proportion as the intercommunication between the two great Anglo-Saxon nations, in the Eastern and Western hemispheres, is increased and facilitated, so will their regard and friendship for each other be augmented and intensified.

“I venture to suggest, therefore, that this ‘new departure’ in the history of exhibitions cannot be accurately described as the result of mis-directed human effort, and yet my colleagues and I have been fiercely denounced and severely criticised by many narrow-minded or faint-hearted persons during our three years’ unremitting labours.

“We know how all projects, when half accomplished, receive great accessions of friends, and this is true of the American Exhibition, which is rich to-day in the confidence of the public, and in the excitement of the general interest and curiosity—curiosity to see what it is which the busy factories of the Eastern and Middle States elaborate, and what is life to those who roam upon the boundless prairies of the Wild West.

“America comes to Great Britain when the subjects of the Queen are celebrating a great national festival. It is in the Jubilee Year of England’s Queen that the citizens of the United States gather here to add their testimony to the respect inspired by fifty years of a well-ordered and prosperous reign.

“The international sympathies which have been already evoked, in Great Britain and the United States, by the American Exhibition, are neither feeble nor insignificant, and it has been observed that, to maintaining and enhancing them, the English-speaking race may most confidently look for a continuance of material and moral progress on both sides of the Atlantic.

“Speaking in the name of the many earnest fellow-workers who have laboured to gain for this great public enterprise the brilliant success which is now assured to it, I welcome you, and thank you for your attendance.

“I invite all, whom my voice can reach, to come here and themselves pronounce upon the lessons and the attractions of the American Exhibition.

“It is not for me to say a word of the character of the Exhibition itself, nor of the facilities for access to it afforded by the railway companies. Of these matters it is for you to judge.”



“The Star-Spangled Banner” and “Rule Britannia” having been sung by Madame Nordica amid great enthusiasm, Colonel Russell started the machinery, proclaimed the Exhibition open, and expressed a hope that it might prove another strong link in that chain, sometimes strained but never to be broken, which bound the United States to Old England. “Yankee Doodle” was next performed by the band, after which the assembly proceeded to witness the performance of Buffalo Bill’s “Wild West.” There was no finer or more remarkable sight during the day than the crowded grand stand, which was built to accommodate, sitting and standing, more than 20,000 persons. It was now packed from end to end, and from circling barrier to the topmost seat of the amphitheatre. So many people in such serried array had never before been seen under one roof in this country. Rank and fashion filled the private boxes; eminent politicians, journalists, artists, and authors, were scattered about, plentiful as blackberries. Beyond the huge “track” encircled by a broad margin of tan, the scene painter had provided graphic sketches of mountain and cañon as a most effective background, the exits and entrances of the performers being cunningly-wrought clefts in the rocky passes. Mr. Levy’s cornet heralded action with “The Star-Spangled Banner,” and from a rostrum in the arena Mr. Frank Richmond, who was the orator of the show, welcomed the assembly.

By this time "Buffalo Bill" had become—as he was to remain—the central figure in the <sup>Mr.</sup> Gladstone. Exhibition, and so great was the curiosity that had been aroused in the public mind by the newspaper accounts of him and his accompaniments, that many had sought to gratify this curiosity before his first public presentation of life in the "Wild West." Foremost among these, in point of time, was Mr. Gladstone, who, on the 29th of April, with Mrs. Gladstone, paid an informal visit to the Exhibition (its details having been arranged by Lord Ronald Gower), which was thus described:—

"Mr. Gladstone was received at the entrance by the Marquis of Lorne, Lord Ronald Gower, Mr. Waller, Consul-General of the United States, Mr. Whitley, Colonel Russell, and Mr. Applin. The 'cowboy band' struck up 'Yankee Doodle' directly the ex-Premier's approach was signalled. The party were conducted by Mr. Whitley through the Exhibition Building and Grounds, and thence to the encampment of 'Buffalo Bill's' followers. The Indians flocked out, greeting the ex-Premier with cries of 'Ugh, ugh,' and readily shaking hands with him. 'Red Shirt,' the Sioux chief, was next introduced to Mr. Gladstone, it being explained to the savage that the ex-Premier was the Great White Chief of this country. 'Red Shirt,' possibly jealous of a chief greater than himself, took in Mr. Gladstone's measurement with a quick glance, drew his blanket closely round him, and exhibited a stolid reserve when questioned. Presently he melted in response to his interpreter, and answered more freely. Mr. Gladstone asked him what he thought of the English climate, and 'Red Shirt,' taking a minute or two to consider, said that he had not much to complain of in that respect so far. 'Well,' said Mr. Gladstone, 'do you see those similarities between Englishmen and Americans which might be expected to exist between kinsmen and



[From a photograph by ELLIOTT & FRY, BAKER STREET, LONDON, W.

RED SHIRT.



brothers?’ This time ‘Red Shirt’ answered without loss of a moment that he didn’t ‘know so much about their being kinsmen and brothers,’ a reply which created a burst of laughter. Leaving the Indian camp, the party took up their seats in the grand stand, when the Indians in their full war-paint, riding their speedy ponies, dashed from an ambuscade into the arena, yelling their war-cries. The whole body then forming into line, with ‘Buffalo Bill’ at their head, galloped in line to the front of the grand stand, the scene being exceedingly picturesque. Some instances of skill were shown. An Indian at full gallop was hotly pursued by ‘Buffalo Bill,’ who threw a lasso over the man’s shoulders, bringing him up immediately. Buck Taylor, ‘the Cowboy King,’ who stands 6 feet 4 inches high, repeatedly picked small articles off the ground while riding at a hard gallop. But the item which seemed to please Mr. Gladstone most was the conflict between cowboys and bucking horses. Mr. Gladstone watched the scene with evident enjoyment, cheering sometimes the horse and sometimes the rider, and at the close repeatedly declared that his mind could never have conceived anything so interesting and amusing. An adjournment was then made to the office of the Director - General, which had been specially decorated for the occasion; and here Mr. and Mrs. Gladstone were entertained at luncheon by Mr. Whitley and the members of the Executive Council. A portrait of Mr. Gladstone was hung at one end of the room, and a portrait of George Washington at the other.

“Colonel Henry S. Russell, of Boston, the President of the Exhibition, who presided at the luncheon, said that, without intending to introduce to England the American custom of after-dinner speaking, they would perhaps pardon him for saying that while they welcomed with pride the world-renowned champion of freedom, they were prouder still to claim him as the advocate of the principles of their own ancestors, the friend of America, and a constant believer in her resources.

“In replying, Mr. Gladstone expressed the great pleasure that he had derived from all that he had seen, and the interest that he had always felt in the progress of the United States. There was

a magnificent destiny reserved for the United States, and the circumstances of that country were more full of interest for the political student than any other history, except that of our own country. When a young politician came to him and asked for advice as to the political studies that he should choose, he always, as an old man, advised him to study the political history of the United States. The destinies of America loomed so large, that the mere thought of what was contained in them became almost overwhelming. It was not difficult to predict that before another century had elapsed, and they were already beginning to count their history as a State by centuries, they would overshadow by the magnitude of their population, as well as by their territory, every other portion of the Anglo-Saxon race, and not only so, but every other State and nation in the world. But with their opportunities would also come their responsibilities, and if they were about to become a people of such enormous power and resources, it would be incumbent upon them to set a correspondingly noble example; and if they attained that greatness without setting such an example, he was far from saying that in their case greatness and wisdom would prove to be synonymous. He had been greatly interested that afternoon in the mere matter of equitation. America had taken the lead of the world in this matter. They had even surpassed Englishmen, who had been apt to believe that they were ahead of all the world in this respect, and to whom the care and culture of the horse had been and would continue to be a matter of the deepest interest; and he hoped that that Exhibition might stir up British emulation, and might further the development of that great and noble art. So far as he understood it, he believed the main purpose of that Exhibition to be that it should be a representation to the English eye and to the English mind of American life, and American life, he trusted, in all the departments that could be brought within its range. There was no purpose that he valued more than this. He supposed that it was in some sense a commercial enterprise. He hoped in that sense it would be a good speculation. But it was also more than that. There was nothing more desirable on this side of the water than that we should have

a correct appreciation of the attainments of the United States. Notwithstanding the facilities for postal communication, and for moving to and fro, he feared that we on this side were losing sight of America and American progress. Fifty years ago some admirable books were published, not by Englishmen, but by Frenchmen, on the subject of American institutions. Since that time we had earned almost nothing about the United States, which had, in the meantime, developed as regards social life, at all events, to an extent almost incredible, so that, at the present time, America differed from the United States of fifty years ago almost as much as the United States of that time was different from frontier life. Those fifty years had not been idle. Within that time they had gone through one of the most wonderful struggles known in the history of man. That struggle had reached a result which the mass of the people of England hoped it would reach, and, having surmounted such a crisis as that, he hoped that they would also be able to surmount any other struggle that might await them in the course of their experience, because they could not say how soon, humanly speaking, they might be called upon to meet circumstances so tremendous and trying. The people of England and the United States had not always been so closely united as they should be. He could not say how far there were prejudices in the United States against England. He was certain that there had been great prejudices in England against the United States. Those prejudices, however, had now disappeared, and the Englishmen who had laboured and were labouring in raising the great building of which they had seen the rudiments that day, rejoiced in being employed on a work that was to draw more closely together the relations of the two countries. They had duties to one another, and they ought also to have affections to one another. There had been some difficult questions raised between the two countries, questions maritime and otherwise, and some of them, he was pleased to say, had almost disappeared from the chapter of current diplomacy. The future was as bright and beautiful as the most sanguine among them could wish it to be. That occasion was not to him a common one; and it was with a feeling springing from the

bottom of his heart that, on account not merely of its spirited character as an enterprise, but on account of its international character and the promise it afforded, that it would still further develop the relations and affections of the two countries, that he wished prosperity to the enterprise of which they had been witnessing the commencement that day.

“The toast having been acknowledged, Mr. Waller, United States Consul-General, said the Exhibition was from the first intended to be a private enterprise, not dependent in the least upon Government patronage or support. It was for the people, of the people, and by the people. He was delighted to be with them, and to have the privilege of hearing the great English statesman, their honoured guest, speak of the institutions of their country, and express his wishes for the success of the American Exhibition. The Exhibition was opportune; the relations between the United States and the United Kingdom were becoming more intimate and more important. In the year 1886 the United States were the greatest foreign market England had. On the other hand, the United States sent to England in value four times as much as they received from her, and what was quite as significant, notwithstanding all the inducements held out by the British colonies, 65 per cent. of the people who left the United Kingdom seeking new homes went to and settled in the United States.”

A few days, too, before the opening of the Exhibition, it was privately visited by the Prince and Princess of Wales, who were accompanied by the Princesses Victoria, Louise, and Maude of Wales, the Duke of Cambridge, the Crown Prince of Denmark, the Duke and Duchess of Teck, the Princess Louise, the Marquis of Lorne, the Comtesse de Paris, and several members of the Royal Household.\* The

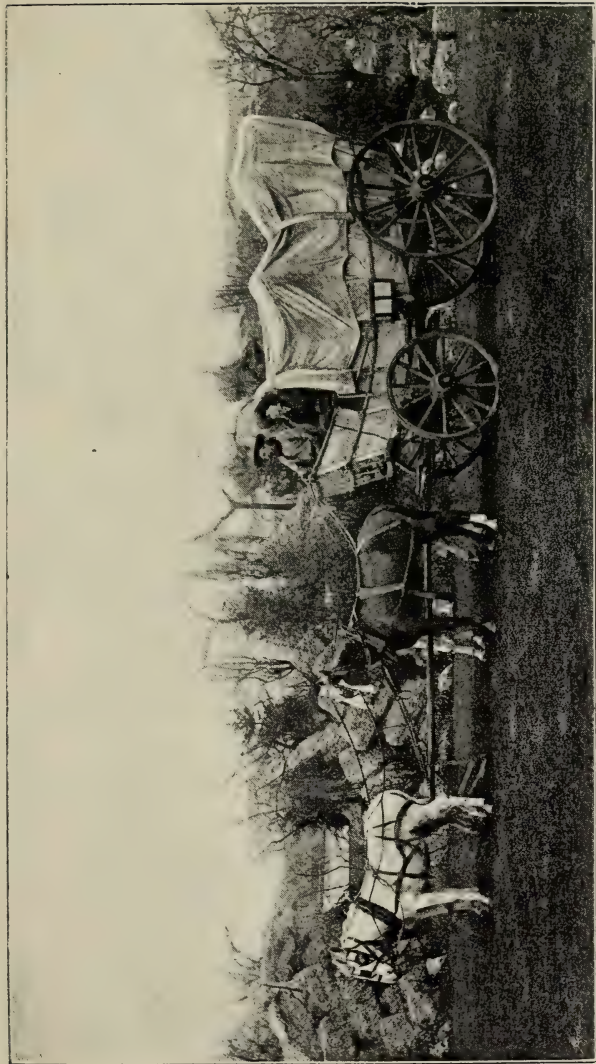
\* The Exhibition was afterwards honoured with repeated visits from the Prince and Princess of Wales, and other members of the Royal Family.



following was a contemporary account of what this illustrious party witnessed from the Royal box in the arena, an account which will at the same time serve as a more complete description than we have hitherto given of the nature of the "Wild West" performance:—

"A member of the 'Wild West' having been stationed in front of the Royal box to explain the performance and answer questions, at a signal from his Royal Highness, the entire company rode out on the arena from an ambuscade of rocks, the Indians in full war-paint, and what scanty clothing they wore covered with beads and feathers. The sensation they produced was instantaneous and electric. With wild yells they swept round the enclosure like a whirlwind. The Prince remained standing during the greater portion of the performance, which lasted over an hour and a half. It was the first complete performance of the 'Wild West' given on English soil. Colonel Cody's throwing of the lasso and shooting at glass balls thrown in the air by an attendant riding by his side, both horses going at full gallop, excited great applause. Buck Taylor, king of the cowboys, picked his handkerchief from the ground while riding at full gallop, and also in the same way picked up a rope attached to a runaway horse. For the first time since their arrival in England, 'Buffalo Bill' and his company of Indians, cowboys, and Mexican vaqueros, went through their programme of scenes and incidents illustrative of life in the Western States. The performance opened with a general review of the company, troop after troop of horsemen charging at full speed round the arena and drawing up before the stand in which the Royal party were seated. Some remarkable shooting was then exhibited by Miss Oakley and Miss Lilian Smith, who were both congratulated upon their prowess by the Prince of Wales; races were run by Sioux boys, cowboys, and Mexicans, and a Virginian reel was danced on horseback. The cowboys filled an exciting twenty minutes by their amusing struggles with bucking ponies and mules, and later on

gave an illustration of the pastime of roping and riding wild Texan steers. The great features of the entertainment were, however, the attacks made upon an emigrant waggon or 'prairie-schooner,' a stage coach, and finally a settler's hut by a troop of Indians on the war path, and the gallant rescue in each case by a company of scouts under the command of 'Buffalo Bill.' These incidents, enlivened by the piercing war whoops of the Indians, afforded very interesting spectacles, a good deal more realism being introduced into the mimic affrays than is generally the case. At the conclusion of the performance the Royal party, under the conduct of 'Buffalo Bill' and other officials, visited the Indian and cowboy encampments. The Princess entered one of the huts, and expressed much interest in its arrangements. The party then took a hasty view of the interior of an Indian teepee, and then 'Red Shirt' (Ogila-Sa), chief of the Sioux Indians, was presented. The Prince asked him if he found it very cold in England, to which he replied through his interpreter that it was not so cold as his country, Dakota, where they had many feet of snow. The Prince then said, 'Tell him we are immensely pleased at what we have seen.' 'Red Shirt' was gratified at hearing this. The Prince then carefully examined the huge silver medal presented to the Sioux chiefs when they visited Washington, which bears a head of the late General Grant. Asked by the Prince how long he would remain in England, 'Red Shirt' replied, 'I came with Colonel Cody, and I will stay with him as long as he stays.' In answer to the Princess, who expressed her pleasure at seeing him in England, he said, 'Tell the great chief's wife it makes my heart glad to hear her words of welcome.' The Prince entered 'Buffalo Bill's' tent, and was shown the gold-mounted sword presented to him by the generals of the United States army with whom he had served; and then the party entered the stables where the two hundred broncho horses are quartered. The Prince had 'Buffalo Bill's' twenty-year-old horse 'Charlie,' who carried him a hundred miles in 9 hours 40 minutes when chased by Indians, stripped and examined him carefully. The corral where the buffaloes and other animals are confined was then visited. The party then passed out of the building, where the workmen and a



*From a photograph by ELLIOTT & FRY, BAKER STREET, LONDON, W.*

EMIGRANT-WAGGON OR "PRAIRIE SCHOONER."



large crowd had assembled who cheered them heartily. The Prince and Princess both expressed themselves highly gratified with their visit, and signified their intention to occupy the Royal box as frequently as possible during the season. They left the camp exactly at 7 p.m. Among the pleasant incidents of the day was that, when the Prince met 'Red Shirt' a second time and kindly gave him the contents of his cigarette case, which 'Red Shirt' generously distributed at once among his fellows."

Two days after the opening of the Exhibition it was honoured by a private visit from the Queen, who was accompanied by Princess Beatrice and Prince Henry of Battenberg.\*

The Queen  
at the  
Exhibition.

\* Of this royal visit *The Morning Post* gave the following account:— "By Her Majesty's command, a private performance of the 'Wild West' Entertainment was given yesterday at the American Exhibition. The Queen and her suite arrived at the Warwick Road entrance shortly after five o'clock, and drove through the stables, and round the arena to a box which had been specially constructed and richly draped with crimson velvet. Her Majesty, who was accompanied by their Royal Highnesses the Prince and Princess Henry of Battenberg, was attended by the Dowager Duchess of Athole and Hon. Ethel Cadogan, Sir Henry and Lady Ponsonby, General Lynedoch Gardiner, and Colonel Sir Henry Ewart. Before the performance commenced the Marquis of Lorne presented to Her Majesty the President of the American Exhibition, Colonel H. S. Russell; the Director-General, Mr. John Robinson Whitley; and Mr. Vincent Applin, the Secretary of the Association. The following gentlemen connected with the Executive Council of the Exhibition and with the Executive Staff were also present:—Lord Ronald Gower, Mr. John Priestman, Mr. Lee Thornton, Colonel Griffin, Mr. J. Gilmer Speed, Mr. Frederick Penfield, Mr. A. Pickard, Mr. W. Goldring, Mr. Rufus M. Smith, Dr. Bidlack, and Mr. John Sartain. Her Majesty was graciously pleased to accept a bouquet of exotics from Miss Whitley, daughter of the Director-General. The performance was slightly abbreviated for the occasion, but greatly interested the Queen, who at its conclusion commanded the Hon. W. F. Cody ('Buffalo Bill') to be presented to her, and expressed to him her entire satisfaction with all she had seen. The Queen also spoke a few kind words to Miss Lilian Smith and Miss Annie Oakley, whose dexterous performances she had admired. Mr. Nate Salsbury, manager of the 'Wild West,' was next presented, and at Her Majesty's request he sent for

Her Majesty, in a carriage drawn by four bays, with outriders, drove into the arena itself of the "Wild West" and stopped in front of the Royal box, which was heavily canopied with crimson velvet. About two-thirds of the usual performance was gone through, beginning with the usual grand *entrée*, and Her Majesty was frequent in her expressions of interest and admiration of all she saw. The two young girls, Annie Oakley and Lilian Smith, whom their precarious life on the Indian frontier had trained to become splendid shots, were sent for by Her Majesty, who spoke a few words of praise to each. At the conclusion of the performance "Buffalo Bill" had the honour of being presented to Her Majesty, who expressed herself as greatly pleased with the exhibition she had witnessed. Colonel Cody asked her if it was too long, to which she replied, "No, not at all; she only regretted that her time was so limited, and she would like to come again." "Red Shirt" (Ogila-Sa), Chief of the Sioux, was then presented, and the Queen expressed her pleasure at seeing him. "Red Shirt" replied

two squaws, who came running along across from the encampment with their papposes slung behind them. The Queen before leaving spoke a few words through the medium of an interpreter with 'Red Shirt,' whose stately demeanour and quiet assurance that he had come a long way to see Her Majesty and was well pleased to behold her were duly appreciated. Her Majesty expressed to the President and Director of the Exhibition her desire to return on a future occasion and see the Fine Art and other galleries of the Exhibition proper. The Queen and her suite left the Exhibition grounds at a quarter-past six o'clock. An immense crowd had assembled in the Warwick Road, and as the royal carriages drove away the cheering was exceedingly hearty."

that it made him glad to hear it ; he had come a long way to see Her Majesty. The Queen expressed a desire to see the Indian babies or “papposes.” Two of these were presented for Her Majesty’s inspection, and she was pleased to shake their little hands and pat their chubby, painted cheeks.

This Royal visit to the American Exhibition caused great satisfaction in the United States, occurring, as it did, just before the close of the Queen’s fiftieth year of rule. It distinctly forged another link, however slight, in the chain which is <sup>Anglo-</sup> <sup>American</sup> <sup>relations.</sup> binding ever closer and closer the two greatest members of the Anglo-Saxon race—mother and daughter, once unhappily estranged—a fact so eloquently commented on by Mr. Gladstone on the occasion of his visit to the Exhibition. Altogether it was a time of much mutual good feeling between England and America, to which the Exhibition in London had, beyond all doubt, been a contributory cause ; and perhaps even its organisers were entitled to some little share of the credit for the well-wishing tone of friendship which pervaded the following congratulatory letter sent by the President of the United States to Queen Victoria on the occasion of her Jubilee :—\*

“GREAT AND GOOD FRIEND,—In the name and on behalf of the

\* The Queen was graciously pleased to accept from the Director-General a handsome “Souvenir Album” of Her Majesty’s visit to the Exhibition ; and Her Majesty’s Jubilee drew from its Executive Officers and Exhibitors the following congratulation :—“June 20, 1887. The Executive Council, the Executive Officers, and the Exhibitors of the

United States, I present their sincere felicitations upon the arrival of the fiftieth anniversary of your Majesty's accession to the Crown of Great Britain. I but utter the general voice of my fellow-countrymen in wishing for your people prolongation of a reign so marked with advance in popular well-being, physical, moral, and intellectual. It is justice and not adulation to acknowledge the debt of gratitude and respect due to your personal virtues for their important influence in producing and causing the prosperous and well-ordered condition of affairs now generally prevailing throughout your dominions. May your life be prolonged, and peace, honour, and prosperity bless the people over whom you have been called to rule. May liberty flourish throughout your Empire, under just and equal laws, and your Government be strong in the affections of all who live under it, and I pray God to have your Majesty in His holy keeping. Done at Washington this 27th day of May, A.D. 1887.

GROVER CLEVELAND."

Having thus been patronised by the highest in the <sup>Public</sup> realm, the American Exhibition now be-  
<sup>Patronage.</sup> came (as had been prophesied of it) "not only popular but fashionable," and thousands upon thousands flocked to see it, its daily average of visi-

American Exhibition, now being held in London—the first exclusively American Exhibition ever held beyond the limits of the National Territory—desire respectfully to tender their earnest and sincere congratulations to Her Majesty Queen Victoria, whose glorious and beneficent reign of fifty years is unique in the history of the world, and to pray that Her Majesty may long be spared to her people, and to this great country, which Americans consider, and will ever consider, as the one nearest and dearest to them, after their own native land. On behalf of the Executive Council, the Executive Officers, and the Exhibitors, JOHN R. WHITLEY, Director-General."

To this the following reply was sent from "WINDSOR CASTLE, *June 24, 1887.* Sir Henry Ponsonby is commanded by the Queen to thank the Executive Council, the Executive Officers, and the Exhibitors of the American Exhibition for their kind congratulations. The Director-General, American Exhibition, West Brompton."



tors being nearly 15,000.\* And of these it could be said that many who came to be merely amused remained to be instructed. The London season is nothing without a hero, and such a want was supplied

\* Among those who visited the Exhibition were the Queen of the Belgians, the Empress Eugénie, the King of Denmark, the King of Greece, the King of Sweden and Norway, the King of Saxony, the Prince of Wales, the Princess of Wales, Prince Albert Victor of Wales, Prince George of Wales, Princesses Louise, Maud, and Victoria of Wales, the Duke and Duchess of Edinburgh, Prince Alfred of Edinburgh and the Princesses of Edinburgh, the Duke and Duchess of Connaught, the Princess Louise, the Duke of Cambridge, the Prince and Princess Henry of Battenberg, the Duke and Duchess of Teck, Princess Victoria of Teck, the Duke of Aosta, the Crown Prince of Austria, the Crown Prince of Sweden and Norway, the Crown Prince of Bavaria, the Crown Prince of Saxony, the Crown Prince and Princess of Portugal, the Crown Prince of Denmark, the Duke of Sparta, the Imperial Prince of Japan, the Prince of Siam, the Grand Duke of Hesse, the Duke of Saxe-Weimar, the Prince of Anhalt, the Grand Duke and Duchess of Mecklenburg-Strelitz, the Hereditary Grand Duchess of Anhalt, the Grand Duke and Grand Duchess Sergius of Russia, the Grand Duke Michael of Russia, the Prince and Princess William of Prussia, the Princesses Victoria, Sophia, and Margaret of Prussia, Prince George of Greece, the Comte and Comtesse de Paris, the Duc d'Orléans, the Duc de Chartres, the Princess Hélène d'Orléans, the Duc de Montpensier, the Duchesse de Montpensier, the Duc d'Aumale, the Prince and Princess Antoine de Bourbon, the Princess Leiningen, the Marquis of Lorne, Cardinal Manning, the Archbishop of Canterbury, the Archbishop of York, the Marquis of Salisbury, the Marchioness of Salisbury, the Right Hon. W. E. Gladstone, M.P., Mrs. Gladstone, &c.

This list of distinguished visitors would be incomplete without a reference to an incident which was unique of its kind. This was the presence at the Exhibition (in July) of the whole of Harrow School (numbering over five hundred masters and pupils), who had been invited by Mr. Whitley on behalf of his son, a Harrovian scholar, who acted as cicerone on this occasion. "I think," said Dr. Welldon, the Head Master, in thanking Mr. Whitley for his kindness, "it is the first occasion on which the School, as a body, has ever visited a place of public amusement. Certainly there has not before been an occasion when the School has been called over on an arena just vacated by the inhabitants of the 'Wild West.' This is, I may say, the newest form of 'Buffalo Bill'"—a punning reference to the fact that the School had had "bill" in the arena.

this year by "Buffalo Bill," who was admired and fêted, courted and interviewed, written about and asked out more than any man had been for a very long time. Notwithstanding his daily engagements and his punctual fulfilment of them, he found time to go everywhere, to see everything, and to be seen by all the world. All London contributed to his triumph, and all London flocked to Earl's Court.

It is, perhaps, not too much to say that never before had Englishmen been given an opportunity of combining instruction and recreation to the same extent as was offered them by this American Exhibition; and instruction without recreation has but few charms, we fear, to the generality of men. In this Exhibition there certainly was a large element of "Show," but the other element, if less imposing to the eye, was fitted to bring home more serious lessons to the inquiring mind. Speaking at the Guildhall (on Lord Mayor's Day, 1891), Lord Salisbury said it seemed to him that "the warfare of nations was slowly changing both its subject and its field, and that it was industrial competition which in these days chiefly occupied chanceries and diplomacies. The chief subject of consideration were those treaties of commerce which were about to expire, and the great question was what tariffs would the various nations adopt in relation to each other." "The cause of Protection," further said his lordship, "does not sink, it rises," but he believed that we should never return to the ways of Protection. Very

likely not; but if anything is better fitted than speeches and pamphlets to help the cause of Free Trade, surely it is those "industrial jousts," held in the biggest field of competition in the world, which Mr. Whitley inaugurated with his American Exhibition.

The object of that Exhibition had avowedly been to display in the metropolis of Great Britain, the chief market of the world, a more complete collection of the products of the soil and mine, as well as the manufactures of the United States, than had ever been shown in Europe; "to increase the foreign trade of the United States wherever established, and to extend it into countries where, at present, it had no foothold; and finally to quicken the flow of foreign capital to this country for the further development of its natural wealth and resources." Now to what extent had these objects been achieved? In the first place, let us take the following testimony from the exhibitors themselves:—

"AMERICAN EXHIBITION,

"WEST BROMPTON, LONDON, S.W.,

"October 1, 1887.

"JOHN R. WHITLEY, ESQ.,

"Director-General of the American Exhibition.

*"We have the pleasure to inform you that our actual sales at the American Exhibition during the past five months have been of the most satisfactory and gratifying description.*

Results  
of  
Exhibition.

*“ We have also largely extended our business relations, not only in Great Britain, the various countries of Europe and the Colonies, but also in the United States of America.*

*“ As this result is largely owing to the manner in which the American Exhibition has been managed and advertised, we consider it a duty and a pleasure to acquaint you with the fact.”*

[Here follow the signatures of Exhibitors.]

Was it possible, indeed, that such a result could have failed of being achieved in the case of an Exhibition which, during the 151 days of its duration, was visited by a total of 2,230,173 persons, with a daily average of 14,770? And to the voluntary testimony of the exhibitors themselves let us here add the independent evidence of *The Standard*, which pretty well expressed in brief compass the general verdict of the whole English Press:—

“The American Exhibition, which closes to-day, has achieved a success almost unprecedented. It may be owned that its popularity was very largely due to the ‘Wild West’ Show, and that but a small proportion of the visitors paid as much attention to the very fine and varied Exhibition of American productions and inventions as these deserved. This, however, was the case at the South Kensington series of Exhibitions, where the gardens, the music, the fountains and illuminations were the chief attractions to a very large proportion of the visitors, and the courts devoted to purely useful inventions presented a deserted aspect, even when the rest of the building was crowded. The Exhibition is in one respect remarkable, as being the largest undertaking of the kind ever



EXHIBITORS' TESTIMONIAL TO MR. WHITLEY.

(AMERICAN EXHIBITION.)



carried out by purely individual enterprise. It is true that the Liverpool, Glasgow, Newcastle, and other provincial exhibitions, some of which have been most successful, have been carried out without any Government assistance; but those were the result of what may be called local rather than individual enterprise; they were conducted by committees of the leading men of the place, backed by a guarantee fund, which diminished the risk of loss. The American Exhibition stands alone as a purely private enterprise, having to some extent a national object; and the executive have well deserved the success which has been attained by the energy and boldness with which the scheme was carried out, by the excellence of the arrangements, and the liberality which they showed, both in the admission of working men and in the free passes which they so largely granted to charitable institutions." \*

\* This extract may be here supplemented by some other opinions of the Press. *The Times*: "The American Exhibition is none the less interesting because it is non-official and purely a private enterprise, unassisted by the Central or State Governments. The general effect of the building is cheerful and tasteful, being bright with flags, and there is much to attract the crowds in the main gallery, and the processes at work are instructive. The collection of trophies of wild animals is the finest ever seen in England."—*Morning Post*: "This Exhibition is a decided success, and quite rivals in popularity the late Exhibitions at South Kensington. It is complete and representative. The Art Gallery alone is worth going to Brompton to see."—*Globe*: "The American Exhibition will do valuable international service, and assist in dispelling the wholly fantastic notions which prevail in the United States regarding the British people, and in England respecting Americans."—*Morning Advertiser*: "The favourable predictions as to the success of this Exhibition have been amply justified."—*Manchester Courier*: "The American Exhibition is by no means the least interesting of the series which have proved so attractive in London in the past five or six years."—*Journal des Débats*: "L'Exposition Américaine est mémorable à plusieurs titres; c'est la seule entreprise de ce genre qui ait été conçue, organisée et réalisée par des particuliers, et elle a eu un succès immense."—*Truth*: "This Exhibition, which owes its being, resulting in an accomplished fact, to the enterprise and perseverance of Mr. J. R. Whitley, is likely to prove successful. The gardens equal those at South Kensington."—*Nineteenth Century*: "When was there ever such an Exhibition held in a foreign country without Government assistance by any other nation in the whole annals of the world?"—*Saturday Review*: "It may be considered highly successful in every way."—*The World*: "An immense success."

Mr. Whitley had concluded arrangements with the managers of the suburban railways by which employers of labour and *bonâ fide* organisations or working men's associations could procure, on application to the secretary of the Exhibition, certificates for artisans and working men, which, upon presentation at any booking-office of any railway within a radius of twenty-five miles of Earl's Court, would entitle the holder to purchase a round-trip ticket, including admission to the American Exhibition, at a rate very much below the most advantageous excursion-ticket price which had ever been announced for any Exhibition. He had, moreover, placed the Trophies Hall of the Exhibition at the disposal of the London Working Men's Association, under whose auspices a series of economic subjects were treated by eminent lecturers—Mr. J. S. Jeans leading the way with a discourse on "England and America: Some Influences of Modern Discoveries and Inventions"; followed by Mr. Louis Appleton on a "Tribunal of Arbitration," and by Mr. D. P. Stuart-Menteith on the "Silver Question." Conspicuous, too, among the incidents which marked the successful course of the Exhibition was a dinner given by its Executive Council in the Trophies Hall to about one hundred members of the London Working Men's Association—a body representing about 300,000 artisans and other labourers of the metropolis. This was a very much better way of fostering in the breasts of English and American working men that



spirit of "Liberty, Equality, and Fraternity" of the French *ouvrier's* dream, than the "Be my brother, or I will kill you" ("*Sois mon frère, ou je te tue*") of the Paris proletariat; and the after-dinner speeches bore ample testimony to the fact that the protests of some artisan malcontents against the popularising of American manufactures in this country were not shared by the labouring community at large.\*

The compliment which had thus been paid them was handsomely returned by these labour delegates at the close of the Exhibition, when, on behalf of their Association, they presented addresses of gratitude to the Executive Council, as well as to Colonel Cody. The latter, among other things, revealed the fact that his mother had been an Englishwoman—a fact, he said, of which he was exceedingly proud; and he

\* After dinner Mr. George Potter (President of the London Working Men's Association) proposed "Prosperity to the United States of America," and remarked that the object of this representative gathering was twofold: first to promote good feeling between the working classes of England and America; and, secondly, to bid success to that grand undertaking, the American Exhibition. The Chairman (Colonel Russell) proposed "Prosperity to British Industry," which was responded to, amidst great cheering, by Messrs. J. S. Jeans and Mark Mildred. Mr. Walton proposed, and Mr. Le Fevre supported the next toast, "Success to the American Exhibition." Mr. Wm. D. Guthrie (a member of the Executive Council) assured those present that upon their return to their country the American working men would be told how the working men of England had received them with open arms, and that their message would not die out on the Atlantic. It would cross to the United States, it would re-echo across a Continent climbing the Rockies, and if it died it would die in the Pacific Ocean. The credit for the great success of the Exhibition was largely due to the efforts of an Englishman—Mr. J. R. Whitley—without whose aid he very much doubted if an Exhibition could have been held at all.

believed the working men of America would heartily echo the sentiment of good feeling which had been expressed towards America by their labouring brethren of England.\*

\* On this occasion Mr. George Potter (president of the London Working Men's Association) said that if the association did not represent all the working men of the metropolis, it expressed the feelings of about 300,000 of the working men of the most intelligent, provident, and industrious of the people of London.—Colonel Cody (who was greatly cheered), in acknowledgment, said that he accepted the memento of goodwill with much gratitude, and he would treasure it throughout the remainder of his life. To every working man in England he wished health, long life, and prosperity, and he believed that the working men in America would echo the sentiment of good feeling. His stay in England had been a most pleasant one, and he could not adequately express his thanks for the manner with which he and the whole "Wild West" Company had been treated by all during their stay here. He was very proud to say that his mother was an Englishwoman, and he was very proud of his visit to England, and wished all present God speed.—Mr. Potter then presented to Mr. J. G. Speed (as representing the executive of the Exhibition) an address expressive of appreciation of the kindness extended to the working classes of London in giving them so many opportunities of visiting the Exhibition and of hearing interesting lectures on Saturday evenings. The address paid tribute to the ability and enterprise shown in the inauguration and conduct of such a gigantic undertaking—the first Exhibition ever held in any country without Governmental recognition and support, and the only successful private undertaking which had had a national object. The association hoped that the good feeling existing between the two great Anglo-Saxon nations might be intensified as the result of the Exhibition, and that all the efforts for the future prosperity of and harmony between the two countries might be crowned with success.—Mr. Speed, in acknowledging the address, said that if the Exhibition had afforded any instruction and pleasure to the toilers and hard-working men of London the executive felt that they had been abundantly repaid for all their labours.—Sir John Heron-Maxwell then proposed a vote of thanks to the London Working Men's Association for their efforts to bring the working men together, and said that in these days it was a happy augury for peace and goodwill amongst all to see the various classes of society acting cordially together. It was the best bond of peace, and he trusted that it would continue. On behalf of a number of charitable institutions he expressed thanks to the executive for granting free admission to the Exhibition.

It only remains to be said that the close of the Exhibition (31st of October) was marked by an incident which fittingly pointed the moral of the past six months' fraternising between England and America.\* This was an enthusiastic meeting of representative Americans and Englishmen, including the Marquis of Lorne (who presided), Lord Ronald Gower, Sir Henry de Bathe, Sir John Heron-Maxwell, Colonel George H. Moncrieff, Mr. J. S. Jeans, Professor Leone Levi, Dr. Gladstone, Dr. Pankhurst, Mr. A. B. Scott, City

Inter-  
national  
Arbitration.

\* A curious feature of all this "international fraternising" was also furnished, towards the close of the Exhibition, by a meeting between some "dusky denizens of the East" and the Wild Indians of the West, which Mr. Whitley had contrived to arrange at Earl's Court, and which was certainly the first meeting of the kind that had ever taken place—a troupe of Arabs from the Paris Hippodrome, then performing at "Olympia," and "Buffalo Bill's" Braves. Mr. Whitley had them drawn up in two lines, one hundred Indians and one hundred Arabs. They shook hands and dined together as his guests, and then spent two hours together sight-seeing in the Exhibition. "This visit," said a chronicler, "excited considerable interest, as the Frenchmen were accompanied by a large troupe of Arabs, and all present were anxious to see the meeting between these Eastern 'children of the desert' and the Red Men from the plains of the Far West. About two o'clock the Olympia company arrived, with the Arabs in their picturesque native dress—white bernous, baggy trousers, red leather boots, &c., and proceeded at once to the Indian encampment. Here they were received by 'Buffalo Bill,' Mr. Nate Salsbury, and all the cowboys and Indians. Much shaking of hands took place between the Red Skins and the swarthy Arabs, the latter entering the wigwams of the Braves and generally making themselves at home. It was a curious sight, this mingling of races in the narrow avenues of the camp—French men and women, Americans, Mexicans, English, Arabs, Nubians, and Indians. The Red Men, after their manner, spoke little; but the rest of those present helped to give one a good idea of the confusion of tongues at the building of the Tower of Babel. After a general fraternisation, the Arabs, with the rest of the Hippodrome troupe, witnessed the performance in the arena, which seemed to interest and afford them considerable amusement."

Chamberlain, Mr. Whitley, and a large number of others, to consider the question of arbitration as a means of obviating recourse to war for the settlement of international disputes. The meeting, which was appropriately held in the Trophies Hall (trophies only of man's war against the lower animals, not against his fellows), was representative enough in respect of those who took part in it, but its character in this respect received still greater amplitude from those who, though unable themselves to attend, promised to be present in spirit; and these comprised men like Lord Wolseley, Mr. Gladstone, Mr. Bright, Lord Granville, the Marquis of Bristol, Newman Hall, Emile de Laveleye, Mr. Thomas Hughes, Mr. Henry Richard, M.P., and other prominent advocates of the arbitration principle.\*

\* To Mr. Whitley Mr. Bright wrote expressing his deepest sympathy with the "steps that are being taken to promote a lasting friendship and peace between the two great English-speaking nations. . . . If accepted and completed, the Treaty (which it is intended to promote and to form between the two nations) will prove a great step in advance in the direction of a general disarmament, and will do much to relieve mankind from the sore burden of the great armies and navies which, as they now exist, are a discredit and a constant danger to all the professing Christian nations of the globe." In a similar spirit Lord Wolseley rejoiced "to find that the fishery question is now in a fair way of being satisfactorily settled, and if, in the future, any other differences of views on questions of old rights, or from any other cause should arise, I earnestly hope that the sense of the English-speaking people on both sides of the Atlantic may always lead to a similar result." Lord Granville thought that the best proof he could offer of his being favourable to the principle of arbitration was the fact that he had been officially responsible for already proposing or accepting ten references of that character; while Mr. Gladstone thought, on the whole, "that his views of the subject might be more justly and effectively gathered from his public acts when he was Prime Minister than from anything he could say when he was in the party of opposition."

Mr. Whitley opened the Conference, that he had organised, with the following address, which was at the same time a recapitulation of the results of his Exhibition work, and as such merits a place in these pages :—

“MY LORDS AND GENTLEMEN,—It seemed to my colleagues and myself that no more fitting manner of closing the first American Exhibition held beyond the limits of the United States Territory could well be devised than that of availing ourselves of the occasion by urging the Governments of the two countries to continue to set the good example of arranging international grievances by international arbitration.

“The moment, too, appears to be most opportune. The recent appointment of an International Commission to settle the question of the Canadian Fisheries is encouraging evidence of the possible success which may attend the joint efforts of Englishmen and Americans if they will endeavour to educate public opinion upon this very important question on both sides of the Atlantic.

“Others more competent than I will bring the weight of their opinions and influence to bear upon the subject, and eloquently expound to you this evening what those opinions are.

“As one of those who have endeavoured to bind still closer together the two branches of the English-speaking race, through the intermediary of the American Exhibition in London, it may not be out of place for me to offer one remark concerning the Exhibition on the occasion of our closing its doors.

“This Exhibition has been organised and conducted without either subsidy, assistance, or even encouragement from the United States Government. ‘All’s well that ends well,’ and we can afford to be magnanimous to those persons who fiercely denounced and severely criticised the efforts of my colleagues and myself for three long years. There has even been a certain sense of additional satisfaction in carrying the Exhibition through to a successful issue in spite of misdirected opposition on the part of those who are supposed to mould public opinion in America, and of those

who represent the Governmental functions of the United States in this country.

“From this, our last meeting, we send a greeting of forgiveness and peace to those who endeavoured, but unsuccessfully, to crush the life out of our good work, from the very hour of its birth.

“It will be no insignificant event for the historian of the Jubilee year to record that 1887 saw the Western people, whose industrious millions spring largely from the same ancestry, read the same literature, observe similar laws, have like ideals and almost identical forms of public, religious, and benevolent institutions, with the great and generous nation upon whose soil we stand; I say it will be no insignificant event to record that this year saw the American people joining with the subjects of Her Majesty Queen Victoria in this important exposition of commercial and social facts, and witnessed, also, the two nations marching harmoniously together in the acts of peace, which such reunions as these foster and promote.”

The Marquis of Lorne, in alluding to the fact that two of the greatest nations of the earth, by submitting their conflicting claims thrice already to arbitration, had shown in a practical manner that they could under almost any circumstances smoke the pipe of peace together, said he looked forward to the time when arbitration would be the sole means of settling the disputes of these two great countries. And so, too, thought the meeting, for it carried by acclamation the following resolution:—

“In the judgment of the Conference it is highly desirable that, in all International treaties or agreements, a clause should be introduced providing that, if any dispute should arise between the contracting parties, the settlement of such dispute should be carried out by arbitration.”

Great must have been Mr. Whitley's satisfaction if the Exhibition of his devising had resulted in no greater triumph than this, which was as a seed—albeit, perhaps, a very small one—sown in good ground, that might one day yet spring up and produce the fruits of peace abundantly;\* and even *The Times*, in a review of the result of the Exhibition, admitted that, although at first sight it might seem a far cry from the Wild West to an International Court (or, as *Punch* phrased it, from Earl's Court to an International Court), “yet the connection is not really so very remote, . . . and civilisation consents to march onward in the train of ‘Buffalo Bill.’”

It was also the spirit of this writer which animated the Marquis of Lorne at a numerous attended banquet held on the day of the Arbitration Conference, when, on behalf of the Committee of the Welcome Club, † he presented Mr. Whitley with an illuminated address in token of its admiration of the “great energy, perseverance, and skill” with which he had carried out all the arrangements of the Exhibition, and when he expressed “a hope and a belief that it had tended to cement the cordial relations between

A Compliment to  
Mr. Whitley.

\* Of this fruit some was not so very long in being gathered in, as witness the following telegram from Washington, dated November 10, 1891:—“It is announced to-day that an agreement has been entered into between Great Britain and the United States, regarding the terms on which the differences between the two Governments in respect to the Behring Sea Seal Fisheries shall be submitted to arbitration.”

† See p. 88 *ante*.

the two great English-speaking nations." The following was the text of the address, with which we may appropriately close this chapter:—

“The Executive Committee of the ‘Welcome Club,’ established in the Gardens of the American Exhibition on your happy initiative, for the purpose of affording facilities for the friendly intercourse of Englishmen and Americans, desire to put on record, in this more formal manner than hitherto, their high appreciation of the great and important work you have accomplished during the past twelve months. In spite of very many difficulties and discouragements, you have initiated, administered, and consummated an Exhibition which, in so far as it may fall short of your own ideal, has assuredly not done so from any defect for which you could be held responsible.

“The energy, enterprise, and high capacity for affairs that you have shown, from the beginning to the end of the Exhibition, has won the high admiration of the Executive Committee of the Club; and not less highly have they had reason to esteem your excellent social qualities.

“It will be a source of legitimate pride and satisfaction to you that your arduous labours have tended to cement the friendly alliance of very many Englishmen and Americans; and the Executive Committee feel that even in this Address, which is so distinctly personal to yourself, you will be glad that they should recognise the good-fellowship of the many American citizens who have visited the ‘Welcome Club’ during the season.

“The Committee would add a fervent hope that the organisation of the Italian Exhibition, upon which you have now entered, may be even more successful than that of the American Exhibition.”







## CHAPTER III.

### THE ITALIAN EXHIBITION.

(1888.)

“I declare to the Chamber that two things have come to my knowledge: one is that the Italian Exhibition in London is regarded favourably by the English Government, by leading men, and by public opinion; the other is that, from a commercial point of view, the Exhibition is a complete success. It only remains for us to hope that it may produce lasting results.” (Applause.)—*H. E. B. Grimaldi, Minister of Agriculture, Industry, and Commerce; Official Parliamentary Report, Legislature XVI., Second Session, p. 2862.*

“The Italian Exhibition in London was, without doubt, the finest unofficial Exhibition ever organised.”—*The Saturday Review, July 13, 1889.*

THE American Exhibition was closed on the 31st of October, and on that very day <sup>A Letter</sup> Signor Crispi, the Italian Premier, had <sup>from Crispi.</sup> addressed to Mr. Whitley the following letter:—

“PRESIDENCY OF THE COUNCIL OF MINISTERS.

“TURIN, October 31, 1887.

“SIR,—I have received from the Embassy of His Majesty the King, in London, a communication containing full particulars of the great scheme, due to your initiative, of an exclusively Italian Exhibition to be held in London in 1888.

“I cannot but view this scheme with the liveliest sympathy, and I shall follow its development with the sincerest wishes for its success.

“I rejoice as an Italian to tender you this assurance of my sympathy, interest, and gratitude, of which, indeed, I apprised you by telegraph the day before yesterday, on the occasion of the meeting held in London, and I beg you to accept, Sir, the expression of my highest consideration. “F. CRISPI.”

Within three months of this time (on the 20th of January, 1888) Mr. Whitley had the honour of being received in special audience by the King of Italy at the Quirinal. At this interview King Humbert expressed himself in very cordial terms with respect to England, and declared his satisfaction at the amicable relations existing between her and Italy, adding that “this Exhibition would form yet another bond of friendship between the two nations.”

The Exhibition thus alluded to was one which, according to the design of Mr. Whitley, should bring Italy home to the minds of his countrymen in the same vivid manner as America had already been presented to them. As he wrote in his initiatory circular:—

“The first exclusively American Exhibition ever held beyond the limits of the United States Territory has been so eminent a success in London this year, that it is proposed to follow up this Exhibition of the Arts, Manufactures, and Products of the greatest country of the New World by an Exhibition of the Arts, Manufactures, and Products of the newest Great Power in the Old World,  
—UNITED ITALY. . . .

“If I were asked what country has made the greatest progress since the International Exhibition of 1851, I should, of course, designate the United States of America; and if



[From a photograph by MONTABONE, FLORENCE.

H.M. THE KING OF ITALY.



I were asked what country has made the second best record, I should unhesitatingly designate Italy. It is, therefore, in my opinion, in the natural sequence of events, that the example set by the United States of America should next be followed by United Italy. . . .

“It occurred to me in 1884 that an entirely new departure in Exhibitions might be made both interesting, useful, and instructive, by organising a *National* Exhibition of one country in the metropolis of another; for even as justice is best served by the examination of one person at a time in the witness-box, so I am of opinion that henceforth it will be wise to inquire into the history and progress of one nation at a time.”

Italia, “the newest Great Power in the Old World,” was the witness whom Mr. Whitley now proposed putting into the witness-box; and though his citation had gone forth while Columbia was still under cross-examination, the mere rumour of it had caused much stir of expectation among those in court, who remembered the interesting testimony to her own progress which the Peninsula had already tendered to England in 1851 and 1862. As a brilliant Anglo-Italian (Mr. Gallenga) wrote in *The National Review* (of May, 1888):—

Anglo-  
Italian view  
of the  
Exhibition.

“The rise of Italian nationality, it should be borne in mind, dates from the era of the earliest London Universal Exhibitions, and was in some measure aided and promoted by them. It was under the very roof of Paxton’s Glass House in Hyde Park, in 1851, that the name of Italy was first proclaimed; it was over that same ‘Crystal’ roof that her tricolour was first hoisted anywhere across the Alps. It was in that first ‘world’s show, mart, or emporium,’ to use the language of the time, that the exhibitors

from all the states of the Peninsula rallied round that little Piedmont which had, three years before, with little success, taken the lead of Italian destinies, but had, with heroic constancy, determined never to relinquish it. It was there, in that 'Sardinian shop,' which, with the connivance of generous England, assumed the ambitious designation of 'Italian Court,' that Italy for the first time took her place as a member of the European family: a mere nebula which was soon to gain the density and consistency of a star of the first magnitude in the European firmament. And it was eleven years later that these daring aspirations were fully realised. At the opening of the greater show at South Kensington, in 1862, Italy came to us as a nation in her own right. She took her place on equal terms with trading communities by the same title which gave her a seat in the council of ruling Powers.

"But now she again comes up for an Exhibition entirely and exclusively her own. She flatters herself that she can put forward work of sufficient interest to claim the attention of the London civilised world. That world, it seems, is tired of the hubbub and confusion, of the jealousies, heart-burnings, and mutual recriminations, the usual results of over-strained competition. The cry is now for special rather than general, for national rather than international exhibitions. Here we have had the *Fisheries* and the *Inventions*, the *Healtheries* and the *Col-Inderies* (to call them by their barbarous names, the Colonies and India), and the great American Union, each of them in succession coming to muster. The turn has now come for the Italians. We shall have *Italy in England*.

"The idea of an Italian Exhibition in London did not, it is true, originally spring up in an Italian brain. The chief merit of such an enterprise is due to the ingenious Englishman who last year entertained us with the brilliant show of American art and industry, enlivening it with the pranks and gambols of the popular 'Buffalo Bill.' But even Mr. Whitley's talent and energy would not have carried him very far in this new undertaking, had he not found here, in London itself, the fit machinery by which his primitive plan could best be brought to maturity.



“The bare notion of an Italian show in London had no sooner teemed in Mr. Whitley’s fertile mind, than it was taken up by the Italian Chamber of Commerce in the city, and by its energetic President, Cavaliere L. Bonacina, with that southern eagerness which is never slow to kindle into enthusiasm and to proceed from thought to instant action. From the Commercial Chamber in London to the kindred associations in Rome, in Milan and Genoa, in Venice, Modena, Palermo, and throughout the ‘Hundred Cities of Italy,’ the watchword ‘Italy in England’ spread literally with the swiftness of the electric spark. Everywhere the Commercial Chambers constituted themselves into Exhibition Committees, with which Members of the Municipal Councils and conspicuous citizens of all classes eagerly co-operated; and the whole movement was furthered with such good effect that, before the middle of March, the space of the vast central show-room in West Brompton was cut out and apportioned to as many as 1,257 exhibitors, to some of whom no less than forty, fifty, sixty, and even a hundred square metres of ground had to be assigned.

“And all this was achieved upon the understanding that in this Italian, as in the preceding American speculation, the whole affair should be, to use the words of the projector, ‘the outcome of private initiative, receiving *neither subsidy, encouragement, nor assistance of any description whatsoever*’ from the Government.

“King Humbert, it is true, was proclaimed ‘Patron,’ and his son, the Crown Prince of Italy, was asked to be ‘Honorary President’ of the Exhibition. But these were merely nominal titles conferring on those exalted personages no share either of the management or in the costs of the national enterprise, not any more than similar distinctions awarded to the Italian Ambassador and to the Consul-General in London are understood to give them any claim to direct or indirect control over the transactions of the Italian Chamber of Commerce, of which those two functionaries are, simply *ex officio* and *ad honorem*, respectively the President and Vice-President. So anxious is Italy in this business to prove her ability *far da se*.”

The before-quoted letter to Mr. Whitley, which  
 Prelimi- Signor Crispi had addressed to him on the  
 naries. last day of the American Exhibition (31st  
 of October), marked the first stage in the process of  
 organising its Italian successor, which had already  
 begun in July, on the strength of an idea conceived a  
 whole year previously. And with a man like Mr.  
 Whitley, to conceive was to execute. Confident in  
 the soundness of his ideal, he set about realising it  
 without delay. To a meeting of friends he explained  
 his intentions in detail, and Messrs. Grant and  
 Stuart (two Anglo-Italians of distinction) were com-  
 missioned to proceed to Italy in order to confer there  
 with the persons most versed in such matters, and,  
 in the event of their opinion being favourable, to  
 form a Committee of Action. Meanwhile Mr.  
 Whitley solicited the good offices of the Italian  
 Consul-General in London, and issued a preliminary  
 Circular-Programme to the Press and to some in-  
 fluential personages, as well as to all the Italian  
 Consuls in the United Kingdom, asking them  
 for their candid opinion of his proposed scheme.  
 From all of these he soon received letters of the  
 warmest commendation and encouragement; \* while  
 all the chief organs of the Press, both in England  
 and Italy, also applauded the project as excellent  
 and beneficent in the highest degree; and the  
 Syndic, or Mayor, of Rome, Duke Leopold Torlonia,

\* Especially from the Italian Consuls at Liverpool, Manchester, Bristol, Leith, Leeds, Harwich, Cardiff, &c.

Signor Arbib, the Marquis Giorgio Del Grillo, the Duke of Sermoneta, Duke Marcantonio Colonna, Baron Giorgio Sonnino, the Senator, and others hastened to declare their readiness to become members of the Roman Committee of Organisation. In the meantime a Circular, explaining the objects of the Exhibition, had been addressed (8th of October) to the Italian Press, to the leading manufacturers of the Peninsula, and others by the Cavalieri Guglielmo Grant and Roberto M. Stuart, who had gone to Rome as the apostles of the idea.\*

Cavaliere Stuart had also opened negotiations with the various Italian authorities. He had the honour of conferring with Signor Crispi, and with the Minister of Finance, Signor Magliani, to whom, at

\* This Circular contained the following passage :—

“The Exhibition of 1888 offers to Italian manufacturers the opportunity so often longed for of making known their products. At this Exhibition Italy will have no competitors. The millions who will visit it will have the certainty that all that is exhibited there is the outcome of the genius, the industry, and the perseverance of the Italians. The spectacle of a purely Italian Exhibition, which will demonstrate that there is no product which we cannot make at home, from the ironclads, which rule the seas, to the smallest articles of jewellery, will not fail to make an impression on the British people, and to enhance our national prestige in the estimation of all civilised peoples. In dwelling on this subject we wish to remark that there are innumerable national industries which might find an outlet in the British market. The American exhibitors presented an address to the Director-General of their Exhibition, setting forth the noteworthy fact that, besides the actual sale of their products, the Exhibition had opened up to them countless business connections abroad. When we take into account the fact that whilst *Free Trade* England opens her ports to the products of the whole world, Protective America closes her ports especially against England, it is reasonable to presume that English manufacturers will be more inclined to favour Italy, with whom they can effect exchanges on equitable terms.”

Leghorn, he fully explained the intentions of the promoters, receiving in return the most encouraging assurances. Later he had the good fortune to meet Count Corti (Italian Ambassador in London) at Rome, and to enlist his active support with the Government on behalf of the enterprise. He then submitted the scheme to the Minister of Agriculture, Industry, and Commerce, in order to obtain his sanction. From Rome, too, the first impulse went forth for the formation of the District Committees, a task by no means easy, but which Messrs. Grant and Stuart willingly undertook, and in which they were seconded by well-known publicists, especially by the deputies, Signori de Cesare and Arbib.

Count Corti, the Italian Ambassador, being then absent from London, Mr. Whitley hastened to impart his purpose to the Commendatore Catalani, First Secretary of the Embassy, who encouraged him to persevere, and promised to recommend the project to the Government of King Humbert. In accordance with his advice, Mr. Whitley drew up a *Pro Memoria* on the project, which was submitted through the Embassy to the President of the Council of Ministers, along with documents showing the results already obtained; and meanwhile, in order to prove to the Italians how warmly the proposal to hold in the English metropolis an exclusively Italian Exhibition was received by the British public, Mr. Whitley set about the formation of a London Working Committee and an

Italian  
sympathy  
and English  
support.

English Reception Committee, both composed of eminent personages—a task which, thanks to the efficacious support of Commendatore Catalani, and of the Italian Consul-General in London, as well as to the powerful impulse of the Marquis of Lorne, who from the first took the warmest interest in the success of the Exhibition, Mr. Whitley was not long in accomplishing.\*

As the result, therefore, of all this preparatory work, Mr. Whitley was gratified by the receipt of the following telegram from Signor Crispi, who supplemented it by the letter before referred to:—

“The Royal Embassy in London informs me of the grand project for a purely Italian Exhibition in 1888, which you have initiated.

“I heartily wish that this project may be carried out, and shall follow its development with the sincerest wishes for its success.”

\* This Committee was composed of about one hundred members. The Upper House was represented by the Dukes of Wellington and Leinster, the Marquis of Waterford, the Earl of Winchelsea and Nottingham, the Earl of Aberdeen, Lord Bramwell, Lord Walsingham, Lord Wharncliffe, Lord Armstrong, Lord Aberdare, Lord Lathom, &c. The House of Commons was represented by forty-six members, among whom were: Lord Churchill, Sir Julian Goldsmid, Sir Algernon Borthwick, Sir John Lubbock, Sir H. E. Roscoe, Mr. Herbert Gladstone, &c. Among the authorities were: Sir Polydore de Keyser, Lord Mayor of London, Sir Thomas Clark, Lord Provost of Edinburgh, the Right Honourable H. C. Raikes, Postmaster-General, Lord Esher, Master of the Rolls, General Sir Donald Stuart, the Lord Chamberlain, Lord Ronald Gower, Mr. Augustus Harris, Mr. John Priestman, Sir Sydney Waterlow, Professor Tyndall, and others; whilst *belles lettres* were represented by Lord Tennyson, Mr. Alfred Austin, Dr. W. H. Russell, Mr. Wilkie Collins, Messrs. Edmund Yates, G. A. Sala, J. S. Jeans, and others. When Mr. Whitley had constituted this Reception Committee he asked Colonel J. T. North to become its President.

“Thus the foundation stone, as it were, of the great edifice was laid,” says the Italian Report, “and the Italian Exhibition received official recognition. He who first conceived the idea of it was profoundly impressed at that moment with a sense of the duty incumbent on him of rendering himself worthy of such unexpected auspices; and from that time forward he knew no rest until the day when the first Magistrate of the City of London officially declared the Exhibition open to the judgment and to the eager curiosity of the population of the United Kingdom. In consequence of the support generously accorded by the President of the Council of Ministers, Mr. Whitley decided to spare no efforts in order that the Exhibition might prove an event of greater importance than had been anticipated.”

It may here be added that the circumstances of the time were peculiarly favourable to the idea of the Exhibition in London, from the point of view of the Italians and their Government. For France and Italy had just then become involved in some custom-house quarrels which caused a good deal of bad blood between the two nations, and threatened to close the doors of France to certain Italian products; so that nothing could have been more tempting or opportune than the prospect which was thus opened up to the Italians of recouping themselves for the loss of French markets by offering their wares in English

Opportune-  
ness of  
Exhibition.

ones.\* Nor were any quicker to perceive this than the Italian Chamber of Commerce in London (a recently established body), which resolved to do all it could to promote Mr. Whitley's undertaking; †

\* Says the writer of the Italian Report on the Exhibition: "One of the principal objects of the initiator of this enterprise was to popularise as much as possible Italian products, both raw and manufactured, to illustrate the progress of the national arts and industries, which of late years have been so admirably developed, and to draw closer the commercial bonds between Italy and that country which at all times gave her proof of such sincere and lively sympathy. In one word, his aim was to constitute in London, in the centre of the most flourishing and wealthy European State, a National Italian Exhibition. This was indeed a new event for Italy, and one of the most singular that had ever occurred in her history. What was wanted for England, for the populations of her counties, of her cities and of her boundless colonies, for her manufacturers, her merchants and her consumers, was to see collected together specimens of all branches of Italian industry, in order that the public might, as it were by means of a vast technical and practical inquiry, judge of the expediency of introducing those goods which were hitherto least generally or least favourably known. At a time when local prejudices, national rivalries and jealousies, and protective systems oppose so many obstacles to international commercial relations, it was of incalculable advantage to Italy to develop her relations with England, since England, which was the first country to proclaim, and which so staunchly maintains, free trade principles, is also the readiest to adopt all useful or ornamental products."

Similarly in its number for September and October, 1887, the "Journal" of the Italian Chamber of Commerce in London remarked: "We do not consider it necessary to prove at too great length that the Italian Exhibition is a most fortunate circumstance. It is certain that no effort of any Chamber of Commerce, nor of any other Italian Association, would have sufficed to organise and carry out so vast an enterprise abroad as that of a great Italian Exhibition; and it is equally certain that no more advantageous method of exhibiting could be devised for any country, and particularly for Italy, than that of exhibiting alone, freed from the immediate rivalry of other countries, which may be more advanced industrially and may possess a better established reputation."

† This decision was embodied in the following resolution: "The Chamber approves of the idea of an Italian Exhibition to be held in London in 1888, and the Chamber declares itself disposed to aid and further in every possible way the said Exhibition, subject to the necessary

and the better to co-operate with his London Committee, several members of the Chamber, including its President, Cavaliere Bonacina, were induced to join it as representatives of the Italian colony.\*

But though thus energetically recommended and seconded by the Italian Chamber of Commerce in London, Mr. Whitley's project seemed rash to some; and not a few Italian artists and manufacturers appeared to hesitate, or were lukewarm in responding to the invitations addressed to them. Possibly this coldness was not in any case due to narrowness of views, but rather to the novel character of the enterprise, and to a natural apathy inherent in the Italian character. The Exhibitions that were to be held contemporaneously at Brussels, Glasgow, Barcelona, Munich, and Copenhagen likewise deterred many from taking part in the London Show. It was therefore necessary to resort to other means of enlisting support, and to advertise the project widely. Once constituted, the London Committee set about devising new methods by which the work of the Executive Council and of its two indefatigable delegates,

Propagan-  
dism in  
Italy.

guarantees being given to safeguard the objects exhibited, and to the Association agreeing to give previous notice to the Chamber of all regulations affecting exhibitors." Mr. Applin's assistance was also particularly valuable at this stage.

\* The London Committee comprised the most distinguished personages of the Italian colony, ten members of the Chamber of Commerce, and several illustrious Englishmen. As a compliment to, and a guarantee for, the Italians, Mr. Whitley courteously invited Cavaliere Bonacina to act as Chairman of the London Working Committee.



Messrs. Grant and Stuart, might be furthered. It was decided that 10,000 copies of Mr. Whitley's Initiatory Circular, with as many forms of application for space, and copies of the Regulations, should be issued; and that a fresh appeal should be made to the patriotic sentiments of the Italian Press, which had shown such an interest in the undertaking from the very outset. At the same time the Italian Chamber of Commerce in London issued to its sister Chambers in Italy, as well as to merchants, exporters, manufacturers, and artists, another most ardent appeal.\* Moreover, with a view to solving certain difficulties of detail which had cropped up, and of obtaining all possible facilities for exhibitors from the Italian Government, Mr. Whitley, on the advice of Cavaliere Bonacina, decided to go to the Peninsula himself. On the 14th of December he accordingly set out with the intention of visiting the principal cities of Italy, accompanied by the Avvocato Melis, Secretary of the Italian Chamber of Commerce in London. "On his arrival in Italy," says the Italian Report, "Mr.

\* "The Chamber," said this appeal, among other things, "has decided to further and support by every means in its power the Italian Exhibition to be held in London in 1888, as proposed by the financial group represented by Mr. Whitley, and more especially to urge all Italian producers, merchants, and artists to take part therein, availing themselves of the exceptional opportunity thus afforded to them of opening up to their goods the London market, and through it the markets of the world. Everything points to the belief that an Italian Exhibition will prove even more successful than its predecessor. The great liking which Englishmen have for all that is Italian; the new arrangements made by Mr. Whitley with the various Railway Companies; the reputation which the premises have now acquired, and the novelty of many of our products for the general public, all warrant this expectation."

Whitley made use of all the means he could devise of stirring up public interest, inundating the Government Departments and Chambers of Commerce with telegrams, so much so that the telegraph office might have been regarded as his secretarial bureau. In fact, as by enchantment, difficulties vanished before him, and uncertainty gave place to confidence." As Longfellow sings :—

“ The mighty pyramids of stone  
That wedge-like cleave the desert airs,  
When nearer seen, and better known,  
Are but gigantic flights of stairs.”

This visit of Mr. Whitley to Italy soon produced most favourable results. The Turin Chamber of Commerce hastened to “ circularise ” all those interested within its sphere, and its example was followed by the Chambers of Milan and Genoa, Rome, Venice, Modena, Udine, Como, Ancona, Lecce, Bologna, Naples, and Foligno, by several Agricultural Societies, by the Credito Industriale Napoletano, by the Italian Association for silk manufacture and trade, &c. The Italian Wine-growers’ Society, too, the secretary of which had a few months previously visited England, were convinced that the Exhibition would prove a most favourable opportunity for diffusing throughout the metropolis a taste for Italian wines, and they accordingly urged the wine interest to take part in it. From Milan Mr. Whitley proceeded to Turin, where

the situation surpassed even his most sanguine expectations ; but at Genoa,\* which was his next goal, he found everything at a standstill, owing to the competing claims of local concerns. This indifference, however, he succeeded in dissipating at a public meeting which he addressed, and which he stirred up to a pitch of enthusiasm so great as to end in the immediate formation of a Committee. Similarly the work of organisation was carried on in Carrara, Pisa, Leghorn, Lucca, and Florence ; and from Florence, where the question of the carriage of exhibits to London was seen to constitute the main difficulty, Mr. Whitley journeyed to Rome to consult the Government on this and other subjects. Owing to his official position as Syndic of Rome, the Duke of Torlonia had seen that he could only be Honorary President of the Roman Committee ; but his place as President was willingly taken by Signor Bonghi, “ a man who unites in himself in an eminent degree the qualities of the *savant*, the patriot, and the statesman, and whose acceptance of office was hailed with the greatest pleasure by Mr. Whitley and by all who had the future of the Exhibition at heart, as boding well for the success of the great enterprise.”

Signor Bonghi's first official act was to address to the President of the Ministry (Signor Signor Crispi), “ the supreme guardian of the eco- Bonghi. nomic interests of our country,” a memorial setting

\* Mr. Whitley's most active and influential co-operators in this city were Messrs. Granet, Brown and Co.

forth the aims and advantages of the Exhibition, detailing the preparatory progress which had already been made by its organisers, and praying the King's Government—

“ 1. To grant fuller moral support to the Exhibition, and to address a circular on the subject to the Chambers of Commerce.

“ 2. To grant to the exhibitors, in addition to the usual reduced railway rates, the free carriage by sea of the articles sent to the Exhibition, or returned from it, and to charter vessels for that purpose from the Italian ports to London and *vice versa*.

“ 3. To accord the benefit of ‘temporary exportation’ to articles sent to the Italian Exhibition in London, so that those sent back to Italy unsold may be readmitted free of duty.

“ 4. To allow one or more employés of the Foreign Office to assist temporarily the Central Committee of the Exhibition in the administrative labours necessary for its organisation.”

The Premier at once replied to Signor Bonghi, Mr. Whitley at Rome. assuring him of his liveliest personal interest in the success of the enterprise, and promising to do his utmost to satisfy the wishes of the Committee; while to Mr. Whitley himself, whom he received a few days later, he gave expression to similar sentiments. Mr. Whitley referred to the most formidable obstacle to the realisation of his project, viz., the cost of carrying the goods from Italy to London, reminding the Premier that he had endeavoured to grant the utmost facilities to exhibitors. He therefore trusted that the Government would remove the only remaining obstacle by granting exhibitors the free carriage of their goods. The Minister replied that, in view of the import-

ance of the Exhibition, the Government would grant all the facilities in its power. Mr. Whitley then called on the Ministers of Agriculture, Industry, and Commerce, of Marine, and of Public Instruction. To the Minister of Marine he applied for the loan of the models of the Italian men-of-war, which had been so much admired at the Liverpool Exhibition; while of the head of the last-named department he asked that some of the *chefs d'œuvre* of modern Italian art, belonging to the State, might be sent to London.

As the result of an interview which Signor Bonghi had with Signor Crispi, a Cabinet Council met to consider the steps which should be taken "in view of the urgency and importance of the case;" and of this Cabinet meeting the upshot was the immediate issue of a Government circular (signed by Signor Grimaldi, Minister of Industry and Commerce) to the Presidents of all the Chambers of Commerce in the Kingdom, urging upon them the importance of the proposed Exhibition in London, to which the Government, after full consideration, had decided to lend, not only its moral, but also its material support, to the extent of granting reduced railway freights and of placing a vessel for transport purposes at the disposal of exhibitors.\*

Government  
support to  
Exhibitors.

\* In this circular the Minister wrote :—

"After mature deliberation the Government has come to the conclusion that the fact of an exclusively Italian Exhibition being held in London constitutes an exceptionally favourable opportunity for causing our agricultural, industrial, and artistic products to become better known

It is needless to say that this Circular, backed up as it was by similar appeals from the Roman Committee, as well as from all the district Committees and Chambers of Commerce, produced the desired effect, and that applications for space soon began to pour into London. The Roman Chamber voted funds towards the expenses of exhibitors from its province, and several other Chambers followed its example. Steps were also taken to stir and more generally appreciated, not only in the vast English market, but also in the markets of other States which draw their supplies from the great emporium of the United Kingdom. The Government considers that the opportuneness of this Exhibition is further illustrated by the fact that, since 1862, that is, for more than a quarter of a century, Italy has not had occasion to make a complete display of her products in London, and to make known the progress she has achieved during this long lapse of time.

“Having regard to these special circumstances, the Government has decided to grant its moral support to the Italian Exhibition in London. Consequently I invite the Chambers of Commerce to add their efforts to those of the committees constituted for the purpose, and to take such steps as may be necessary to ensure Italy's being worthily represented at the said Exhibition.

“Whilst leaving to the Chambers of Commerce and to the committees the task of ordering the participation of exhibitors in such manner as they may deem best, I consider it my duty to urge the former to see that the Exhibition be limited to those products which occupy, or which might occupy, if better known, an important position in our international trade, and which may therefore reflect credit on our country at the London Exhibition. Preference should be given to our principal agrarian products, to the products of the numerous artistic industries, to those of the silk industry, and to others which fulfil the above-stated conditions.

“Further, I have much pleasure in intimating to the Chambers of Commerce that, with a view to facilitating the participation of our manufacturers in the Exhibition, the Government has decided to grant, in addition to the ordinary reduction of railway rates, the free carriage from the national ports to London of goods sent to the said Exhibition, availing itself for that purpose of a State vessel, which, for independent reasons, will have to proceed in that direction about the time of the opening of the Exhibition.”

up Southern Italy, which had shown more indifference to the project than the North. At the same time Mr. Whitley again set out from Rome on his proselytising mission through the chief cities of the Peninsula, addressing meetings and forming committees at Florence, Venice (where Sir Henry Layard accepted the honorary Presidency of the Committee for the Venetian provinces), and at Turin, where he delivered a speech in Italian that was received with great applause.\*

\* In the course of this speech, Mr. Whitley said:—"My feelings of admiration and enthusiasm for this glorious country are not of recent date, and if I can achieve success in an enterprise which I consider noble in its aims, if I am permitted to add one atom to the greatness of this Italy I love, I shall consider myself fully rewarded by a shake of the hand, by a word of approval from an Italian. Seventeen times I have come to Italy, and seventeen times I have been obliged to leave it, because my duties called me elsewhere. But when the Italian Exhibition shall have proved itself to be a brilliant success, I mean to take a little rest, and I shall come and enjoy it in Italy together with my family, because I am in love with this country, and my family are also greatly attached to it. Meanwhile I have sent my only son to Pisa to attend the lectures of the Agrarian School connected with the University in that town. On October 31st last your Prime Minister, Signor Crispi, to whom I had addressed a report on the subject, showed that he fully understood the great benefits which an exclusively Italian Exhibition would procure for his country, by doing me the honour of addressing to me a letter full of expressions of sympathy and encouragement. When I visited the Capital, I asked for an audience of Signor Crispi in order to tender my thanks to him; and at that interview I was struck with the breadth of view of the Italian Minister, and was enabled to understand why the great Mentor of Germany had preferred to confer with him, rather than with any other statesman on political matters involving, perhaps, the life or death of thousands of people in Europe. We have admired for so many years Italy's noble courage and that of her sovereigns. For the sovereigns of Italy the motto, '*Avanti Savoia*,' is not only a war-cry; it is the cry of all hearts; it is an appeal to the noblest sentiments. Well did the cholera-stricken populations of Naples and Busca and the sufferers from the Ischia earthquake find this to be true. '*Avanti Savoia*' must be the *mot d'ordre* of that

One of the chief results of this return-visit of Mr. Whitley to the North—otherwise so rich in success—was the formation at Milan of an Artists' Committee, under the presidency of the Marquis Visconti-Venosta, for promoting the worthy representation of Italian Art in London, while all over the Peninsula the work of organisation went rapidly on. Towards the end of January Mr. Whitley again returned to Rome, where he had the honour of being received by the King, who had all along taken the warmest interest in his scheme. The audience lasted about an hour, and was of the most cordial character on the part of His Majesty, who went into all the details of the project, and commended Mr. Whitley's initiative, which would enable the Italians to uphold the honour of their country in England. King Humbert rejoiced that his Government had seen its way to lending its support to the undertaking, which appeared to him to possess all the elements of success, and would serve to strengthen the bonds of friendship and sympathy

Interview with King Humbert.

peaceful invasion which Italy will shortly effect in London. If Blücher were still among the living, this invasion would be for the famous Marshal (who considered our English capital, when he viewed it for the first time from London Bridge, a magnificent city to sack) a salutary lesson as to how the English metropolis may be taken by storm! If among those present there be any one who thinks that the military profession requires greater self-sacrifice and entails more fatigue than any other, that it involves severer hardships and a more intense strain on one's energies, I would at once advise that person to organise an Exhibition—*puis il m'en dira des nouvelles!* My fellow-countrymen are desirous to contribute towards our success, and I can answer for their sincere cordiality and hearty welcome on this interesting and unique occasion in the history of the two countries."







*[From a photograph by MONTABONE, FLORENCE.]*

H.R.H. THE PRINCE OF NAPLES

uniting the two dynasties and the two peoples. Mr. Whitley, on the other hand, represented to His Majesty how it was expected in London that the Fine Art Section would prove worthy of the high reputation Italy enjoyed in that respect, and he therefore begged the King to induce the Government to contribute a certain number of works of art to that department. In his own name and on behalf of his London colleagues, as well as of the Italian Committees, he also begged His Majesty to be pleased to accept the patronage of the Exhibition, adding that he had requested Signor Crispi to recommend to His Majesty that the Prince of Naples should accept the Honorary Presidency.

To the former request His Majesty at once graciously assented, and to the latter Mr. Whitley received the following reply soon after his return to London:—

Prince of  
Naples  
Honorary  
President.

“PRESIDENCY OF THE COUNCIL OF MINISTERS,

ROME, *February 14, 1888.*

“SIR,—With reference to your request that I should beg His Majesty the King, my august Sovereign, to permit one of the Royal Princes to accept the Honorary Presidency of the Exhibition which you are organising, it has been to me a source of great pleasure to fulfil this honourable task, and it now affords me extreme satisfaction to be able to inform you that His Majesty the King, ever anxious to promote and foster all manifestations of the new life of Italy—a life of noble work—has been graciously pleased to appoint the august person of his son to the position indicated.

“I have, therefore, the honour to inform you that His Royal Highness the Prince of Naples is now the Honorary President of the Italian Exhibition in London.

“The name of the heir to the crown of Italy cannot but be an augury of good fortune.

“Be pleased to accept my warmest wishes for the success of the great work to which you are devoting your energies. May it bind still closer the ties of friendship and interest which unite Italy to your glorious country.

“F. CRISPI.”

At the same time King Humbert commanded his Secretary, Commendatore Rattazzi, to inform Mr. Whitley, in His Majesty's name, that the Italian Exhibition would be inaugurated under the auspices of his beloved son, and that His Majesty was sincerely desirous of its success—a wish which His Majesty again repeated on his birthday, a month later (March 14th), when the Minister of the King's Household telegraphed as follows to Mr. Whitley:—

“The King commands me to convey his cordial thanks to yourself and your colleagues connected with the forthcoming Italian Exhibition in London for your affectionate sentiments and good wishes on this august anniversary. His Majesty joins in the wish that, under the auspices of his beloved son, the Exhibition may redound to the honour and advantage of his country, promoting the interests of its arts and industries, and drawing ever closer the friendly ties which unite us to the great and free English nation.”

On his way home from Rome Mr. Whitley  
Work in London. succeeded in organising a Committee of the Italian Colony in Paris, which hastened to issue an urgent appeal for participation in the Exhibition, and everything promised well. “On his return to London Mr. Whitley found the work in an advanced state, thanks chiefly to the activity

displayed by the Italian Chamber of Commerce and by the various Commissions appointed by it, all of which discharged in the most praiseworthy manner the trust confided to them. He now resumed his labours at the Exhibition, and devoted himself to them with the most unsparing vigour. He had to take the initiative in every measure, superintending everything and everybody, occupying himself with the minutest particulars, and making sure that his orders were carried out as regards the new constructions and the embellishment of the buildings and gardens. By these improvements (which had been rendered necessary by the increasing demands for space) the Executive Council intended to express its acknowledgment of the excellent reception accorded to Mr. Whitley in Italy. Mr. Whitley had, moreover, to carry on an immense amount of correspondence; and to provide that all should proceed in perfect order and be ready for the day of the opening. To these duties he devoted himself for several months without intermission, often remaining at his work seventeen hours out of the twenty-four."

In view of the special concessions made by the Italian Government, applications came flowing in to such an extent that Mr. Whitley, after due consideration, determined to erect two new buildings entailing heavy extra outlay. But the support granted by the King of Italy, the Prince of Naples, and the Ministry, with the generous encouragement Mr. Whitley had

Exhibitors  
and  
Exhibits.

received from them, made him determined to show that he and his colleagues were worthy of it; and as a consequence of this decision the time fixed for the acceptance of applications for space was again extended. Great disappointment was caused in London by the objection, which had been raised in Rome by the Minister of Public Instruction, to lending the Exhibition any works of art from the National Galleries; but, on the repeated representation of Signor Bonghi and Mr. Whitley, this objection was overruled by the new Minister (Signor Boselli), who came into office about this time, and who promised that certain modern pictures belonging to the Crown and to the State would be sent to the Exhibition.

Other difficulties, which at first threatened to <sup>Entering</sup> have a disastrous effect on the preparations, <sup>port.</sup> cropped up in connection with the transport of exhibits from Italy in the vessel (the steamer *Plata*) which had been appointed by the Italian Government to start from Venice on a certain date, and to call for further freights at various ports all round the Peninsula up to Genoa, where 900 tons alone had to be shipped.\* The *Plata* proving

\* The *Plata* carried with her a mechanical engineer and three workmen sent by the Ministry of Marine to install the models of the Italian Navy, six workmen sent by some of the exhibitors to look after their goods, the delegate of the Central Committee, Signor P. F. Volprignano, and the Government Commissary, Lieutenant Goglia.

On arriving at the Victoria Docks she had on board 3,542 cases, belonging to 858 exhibitors. Among these may be mentioned 75 cases of models sent by the Ministries of War and Marine, 60 cases sent by the

insufficient to bring all the exhibits with her, the Italian Government generously chartered the English steamer *Glenavon*, which happened to be lying at Genoa, so as thus to prevent the Exhibition preparations from falling out of gear, and in due time both vessels reached London. The *Plata* was at once boarded by Mr. Whitley, by the President and several members of the Italian Chamber of Commerce, and by the Chief of the Italian Staff at the Exhibition, in order to examine the state of the cargo. Everything was found to be in perfect order, and great was the satisfaction of all on board this

Ministry of Agriculture, Industry, and Commerce, and 15 cases of pictures sent by the Ministry of Public Instruction from the National Gallery of Modern Art in Rome.

The cases had been shipped at the several ports in the following proportions: at Venice, 623 cases belonging to 101 exhibitors, containing chiefly furniture and glass ware; at Bari, 48 cases belonging to 25 exhibitors of wines, oils, and minerals; at Catania, 63 cases belonging to 64 exhibitors of wines, oils, and minerals; at Messina, 44 cases belonging to 15 exhibitors of wines, oils, and minerals; Naples (including Rome), 1,115 cases belonging to 397 exhibitors, containing works of art, industrial exhibits, wines, oils, &c.; at Genoa (including Piedmont and Milan), 656 cases belonging to 176 exhibitors, containing works of art, industrial exhibits, &c.

The largest case, and the most troublesome to ship, was a case 3·75 metres by 3, and weighing about four tons, containing the plaster cast of the statue, by the sculptor Signor Ferrari of Rome, placed last year on the monument erected to Victor Emanuel in Venice, and representing "Venice in 1849."

The *Glenavon*, a large steamer of 1,936 tons, took on board at Genoa 1,809 cases, weighing 718 tons, and arrived in the London Docks the 24th of April.

The total freight of both vessels was made up of 5,351 cases, despatched from Italy by sea.

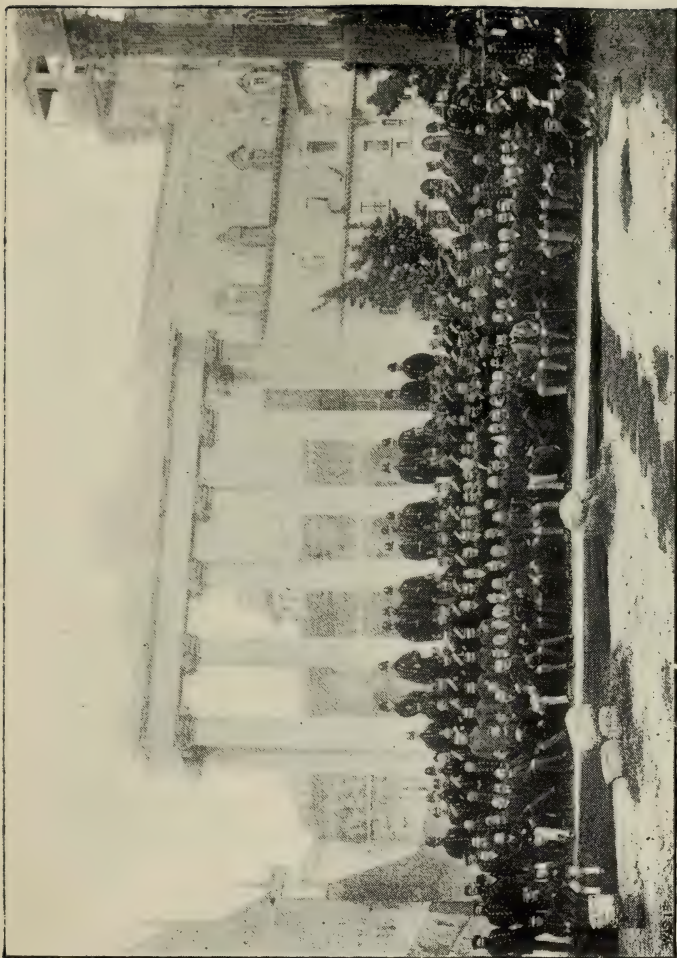
If to these be added the large amount of goods sent by exhibitors who did not wish to avail themselves of the Government transports, or who sent goods daily from France and Italy during the course of the Exhibition, some idea may be formed of the number and variety of the exhibits.

vessel that had conveyed to London so rich a harvest of Italy's industrial and artistic activity, which was to reveal to the British public the economic regeneration undergone by the Peninsula during the last quarter of a century. Mr. Whitley invited those present to drink to the health of King Humbert and the success of the forthcoming Exhibition.

But his initial difficulties were not yet over. For further vexations arose from disputes with reference to the carriage of the goods from the docks to the Exhibition, the exhibitors proving most exacting in their demands, as well as in connection with the customs question. But at last Mr. Whitley, by dint of further sacrifices and great efforts, succeeded in towing into the still, deep water of his own harbour the vessel which, just at the end of her voyage, had threatened to strand and break up at the entrance bar. It was little less than a miracle, or, at least, a masterpiece, of human energy, that within the short period of five months he had organised the Italian Exhibition and brought it already to this pitch of success, overcoming opposition of all kinds and making his own wish and will the chief instruments of his triumph. The date for opening the Exhibition had been fixed for the 1st of May, and the only wonder was that it was ready for inauguration by the Lord Mayor of London twelve days later.\*

\* Three days before the opening ceremony Mr. Whitley had requested





*From a photograph by WATERLOW & SONS, LTD., LONDON.*

EXECUTIVE OFFICERS AND STAFF.  
(ITALIAN EXHIBITION.)



As we have already seen, King Humbert had promised to Mr. Whitley that his son and heir-apparent, the Prince of Naples, would come to London to open the Exhibition; and the visit of His Royal Highness was looked forward to with much pleasure by all loyal Englishmen who foresaw the opportunity that would thus be given them of testifying their appreciation of the cordial reception which had been accorded to their own Queen, on the occasion of Her Majesty's recent residence at Florence. Unfortunately, however, unforeseen circumstances had arisen to prevent the Prince of Naples from carrying out the commission which had been assigned him by his royal father—to the very great disappointment of the exhibitors,

Mr. Arthur Carey to aid in getting the exhibits into presentable order, with the happy result that Mr. Carey succeeded in working marvels during the last three days and three nights. But Mr. Whitley had also been most ably seconded by his chief lieutenants in the work of preparation, and on this subject the Journal of the Italian Chamber of Commerce wrote:—"And since what had to be said of the Chamber in this publication has been said, we may be allowed to thank publicly, in its name and in the name of our country, those able and energetic gentlemen who afforded Italy this splendid opportunity of making a suitable display in this country, and more particularly to thank their representative, Mr. Whitley. . . . And, together with him, the Chamber may be allowed to hold up to the gratitude of the Italians all those who, under his orders, laboured with the utmost zeal for the success of the great project. More particularly we would name Mr. Applin, secretary of the Association; Mr. Pickard; Mr. Cutler, architect of the Exhibition; Mr. Bruce, director of the Industrial section; Mr. Martin, director of the Artistic section; Mr. Colliver, chief of the English office; and Signor Ambrosi, chief of the Italian office. They, too, had long and arduous labours to accomplish, and our country should remember that their co-operation contributed not a little to secure for it those advantages which have accrued from the Exhibition."

as well as of the Executive Council and of the London Committee, who, at a very considerable cost, had already made all the necessary arrangements for the fitting reception of the Italian Prince. His place, however, was readily accepted by the first citizen of London (Sir Polydore de Keyser), who also promised to confer additional significance and dignity on the opening ceremony by coming to it in state, and thus consecrating this additional bond of amity between Young Italy and Old England.

The very sun smiled on this friendship, for the Opening Ceremony. weather on the opening day (Saturday, 12th of May) was worthy of Italy itself. For the purposes of the ceremony a large marquee had been erected at the north-western extremity of the main building, with sitting accommodation for 2,000 persons. The dais for the speakers, the distinguished visitors, and the orchestra was covered with crimson carpet and hung with a red and white striped canopy; while from the roof of the marquee depended festoons and flags, the red, white, and green of Italy alternating with the Union Jack. By the opening hour this marquee contained as many people as could possibly manage to get inside, every seat having been long occupied, and all the gangways and approaches being blocked by a dense crowd of those who could only stand and wait. Indeed, so great was the press that it was with difficulty that a passage could be made for the progress of the Lord Mayor's procession when it

arrived some minutes later. The rear was occupied by the orchestra formed by the military bands. Among those present were Mr. Whitley, the Director-General of the Exhibition; Colonel J. T. North; Cav. Bonacina, President of the London Committee; Commendatore Catalani, the Italian Chargé d'Affaires, who had been ordered to attend as the Special Commissary of King Humbert's Government, with a suite of seven members of the Italian Embassy; the Spanish Ambassador, the Swedish Minister, the Hawaiian Minister, the Portuguese Minister, Baron Heath, Consul-General of Italy, Sir Algernon and Lady Borthwick, Lord and Lady Walsingham, Lord Windsor, the Earl and Countess De la Warr, Sir Julian and Lady Goldsmid, Lady Clanwilliam, Ladies Edeline and Mary Sackville, Lady Elizabeth Meade, Lord Greenock, Sir John Heron-Maxwell, Lord Aberdare, Lieutenant-General Sir Michael Biddulph, Lord Churchill, Sir John Dorington, Lord Esher, Lord Lewisham, M.P., Sir Douglas Galton, Sir Victor Houlton, Sir W. Guyer Hunter, M.P., Major-General G. F. Moncrieff, Sir Sydney Waterlow, Sir Samuel Wilson, M.P., Lord A. Hill, M.P., Mr. Stack, M.P., Mr. E. Harrington, M.P., Mr. O. Morgan, M.P., Mr. Henniker Heaton, M.P., Mr. Broadhurst, M.P., Dr. Tyndal Robertson, M.P., Sir William Houldsworth, M.P., and Mr. S. Montagu, M.P. Delegates from many of the large Italian cities were also present. The capital, for example, was repre-

sented by Commendatore Ruggero Bonghi, President of the Rome Committee, and Signor Guglielmo Grant; Milan by Cav. E. de Angeli; Venice by Sir Henry Layard; Naples by Professor Tedesco, and Turin by Cav. Palestrino.

A guard of honour, consisting of 450 of the Tower Hamlets Royal Engineers, under Lieutenant-Colonel Sir Alfred Kirby, was drawn up before the main entrance of the Exhibition, and along the line of progress to the marquee. A flourish of trumpets announced the arrival of the Lord Mayor, who was accompanied by the Lady Mayoress, and preceded by the sheriffs, the deputy-sheriffs, and the sword and mace-bearers, all in their robes and insignia of office. The Lord Mayor was received at the main entrance by Mr. Whitley, Colonel J. T. North, Commendatore Ruggero Bonghi, and other members of the Executive and of the Reception Committees. His appearance in the marquee was greeted with loud cheers, the three united bands striking up "God Save the Queen." Commendatore Bonghi, formerly Italian Minister of Instruction, who had been sent by the Italian Government as Special Commissioner to the opening ceremony, presented to the Lord Mayor the following letter of introduction from Signor Crispi, the Prime Minister of Italy:—

“ROME, *May* 8, 1888.

“MY LORD,—As your Lordship has kindly accepted the office of inaugurating the Italian Exhibition in London, thereby evincing

your sympathy for Italy, I have given these few lines introducing Ruggero Bonghi, the worthy representative of the culture and of the intellectual activity of our country. I need not, my Lord, inform you with how much talent and learning Signor Bonghi promotes the cause and the studies to which he is devoted. Both as a philosopher, a literary man, an archæologist, a writer, and a statesman, he has attained a reputation which has for many years spread beyond the borders of his native country. I need only say that these qualities give him a special title to my introduction of him to your Lordship in his capacity of President of the Roman Executive Committee of the Italian Exhibition in London, inasmuch as he has well deserved the confidence of the promoters of this Exhibition, and of all those who, like your Lordship, are favourable to its success and to its aims.

“As a friend of the Royal Family of Italy, Signor Bonghi, who is also a member of our Parliament, will tell you how much our august Sovereign regrets that his Royal Highness Prince Victor Emanuel, in consequence of previous engagements, is unable to attend the solemn opening of the Exhibition which is under his high patronage. The King's Government has given Signor Bonghi the charge of bringing you this message, as the Ministers of the Government itself, owing to their official engagements, are likewise prevented from taking part in this festive ceremony.

“For my own part, I was from earliest youth an admirer of England, and dreamed that the free institutions which are the boast of your country should be extended to mine.

“I can only add that I envy Signor Bonghi the good fortune he will have in finding himself in the midst of the glorious nation which I, as an exile, learned to love with lasting affection during those vicissitudes which opened a way to the redemption of Italy. It would, in fact, have been for me the highest satisfaction to attend an Exhibition of Italian activity in England, the country which is itself the exemplification of those virtues which make work the source of the greatness of nations.

“While I convey to your Lordship the expression of my personal

regret in this respect, I beg you, my Lord, to accept the expression of my high consideration.

F. CRISPI.

“ TO THE RIGHT HONOURABLE

“ THE LORD MAYOR OF LONDON.”

After the reading of this letter, which was greeted with loud cheers, Mr. Whitley said :—

“ MY LORD MAYOR, MY LORDS, LADIES AND GENTLEMEN,—In inviting you, my Lord Mayor, to declare this Exhibition duly opened, I desire briefly to remind your Lordship that this is the second National Exhibition held within these buildings and grounds.

“ Civilisation is said to travel from the East to the West; but in our case we have reversed the direction. From the Wild West of America we turn to the Mediterranean, from the New World to Historic Italy. We hope, however, that those who visit the first exclusively Italian Exhibition held beyond the boundaries of the Peninsula will find that it is not a step backward we have taken, but a leap upward and onward.

“ Exhibitions like this, representing on an extensive scale and in a vivid and picturesque manner the arts, industries, and resources of friendly and allied nationalities, must, I respectfully submit to your Lordship, be productive of advantage not only to the nations which here offer to the view choice examples of their life and products, but must also possess no little interest and afford no slight instruction for the inhabitants of Great Britain, who here find brought to their doors the means of observing what is being done among the most admirably gifted of their contemporaries.

“ Long ago there was an invasion of Great Britain by Italy, and we still find traces of the arts of Imperial Rome in the tessellated pavements, the sculptures, stones, and coins which the ploughman or the builder turns up from time to time in our soil. Now there is a new and more peaceful and beneficent Italian invasion, and, speaking for myself, I rejoice at being the means of organising such invasions, whether of our American cousins or of our Italian allies. . . .



“Lest any of our friends, followers perhaps of the noble profession of arms, should imagine that a peaceful inroad like this can be accomplished without hardships, without long watches in the night, marches, countermarches, and assaults at arms in the day, I invite that doubter to try the experiment of organising such an artistic and industrial enterprise as this. Let him join me in instituting a similar National Exhibition in London next year, say a German *Ausstellung*, as a pendant to the International Exposition now being arranged in Paris by our neighbours, the French. He will, I imagine, find it no child’s play to combine the varied essentials which we have endeavoured, my Lord Mayor, to bring together here in order to afford to your Lordship, and the millions whom you represent, a true picture of the many-hued, active, and yet reposeful life of a great nation. We invite you to cast a glimpse from these northern latitudes into

“ ‘The garden of the world, the home  
Of all art yields, and nature can decree,’

“It is not for me to enter into a description of that which we here present, and shall present, to your inspection.

“Judge us by our works, and not by our words.” . . .

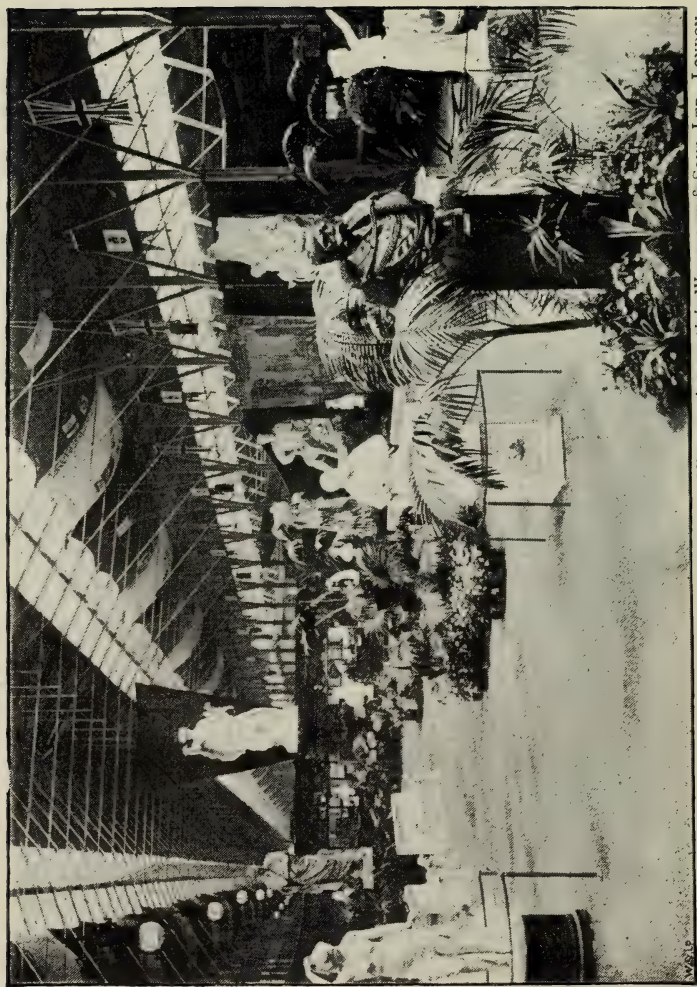
The Director-General’s speech was followed by one from Cavaliere Bonacina, President of the Italian Chamber of Commerce in London, who hoped that the Exhibition would help to indicate the progress made by Italy during the time that had elapsed since she was raised to the rank of a free, independent, and united nation; while Signor Bonghi, who next addressed the assemblage, elicited much applause by expressing the hope that as England, more than any other nation, had always aided Italians in their political regeneration, so she would now also help for-

ward their economical revival in every way. After referring to the universal regret which had been caused by the inability of the Prince of Naples to come and open the Exhibition, and the great pleasure it had given him to act as the substitute of His Royal Highness, the Lord Mayor said :—

“ I am convinced that this Exhibition will prove not only a very great attraction during the coming season in London, but a valuable means of infusing increased interest in the arts, sciences, and manufactures which are associated with the realm of Italy. You illustrate the past by giving us representations of those grand edifices and scenes which have played their part in the history of the world, both in Pagan and Christian periods, and you interest us by showing us a magnificent collection of what Italy can produce in the way of painting and sculpture, and by exhibiting in working array those industries which make Italy so famous. With all these advantages, I cannot but predict a great success for your Exhibition ; and with every good wish for its prosperity, and for the future of the Kingdom of Italy and its august rulers, I now declare the Italian Exhibition in London open.”

Cheers and *evvivas* on every side greeted the Lord Mayor's words, while the massed bands struck up the national anthem of Italy ; this again was the keynote of a concert which completed the opening ceremony, and included an inaugural ode (the words by Antonio Ghislanzoni) dedicated to the Prince of Naples by its composer, the “maestro” Signor Tito Mattei, who also directed on this occasion. Much applause was evoked by





*[From a photograph by WATERLOW & SONS, LTD., LONDON.]*

VESTIBULE HALL,  
(ITALIAN EXHIBITION.)

the solo rendering of this hymn by Madame Nordica, who was supported by a chorus of two hundred voices with a full orchestra. Altogether the ceremony of opening the Italian Exhibition was as enthusiastic as imposing.\*

In addressing the Lord Mayor, Mr. Whitley had very properly refrained from “entering into a description of what we here present to your inspection,” preferring to be judged by his works rather than by his words. But the task of this description now devolves upon us. What did this Italian Exhibition contain as the result of the brief but strenuous period of his preparatory labours?

Exhibition  
Buildings.

\* Immediately after the ceremony Signor Bonghi and Mr. Whitley sent off telegrams to the Italian Premier, and other of his ministerial colleagues. To Signor Crispi, Bonghi telegraphed: “Exhibition opened to-day is a great success; the manifestation of sympathy by the English people for Italy is especially gratifying and cordial. . . . The King has just reason to be gratified at having graciously assented to the Crown Prince becoming President of the Exhibition. One feels happy here at being an Italian. In no other country, and on no other occasion, have I felt myself less a stranger. The assured success of this Exhibition is convincing proof of your own political insight in giving it your support.” To Signor Crispi, Mr. Whitley also wired that “the opening ceremony has been most imposing, and is admitted by all to have been unique in character;” and to the Minister of Agriculture and Commerce, that “thanks to the generous support of the Italian Government, the Exhibition was to-day proclaimed by universal consent a brilliant success;” and to the Minister of Marine, that “the Italian Exhibition in London is already a great victory.” To Mr. Whitley, on the other hand, the Minister of Public Instruction (Signor Boselli) replied:—“The minds and hearts of the Italians turn to-day with gratitude towards the promoters and exhibitors whose admirable efforts have added fresh laurels to Italian arts and industries.” And the Minister of Marine:—“Whilst congratulating you on the auspicious opening of the Exhibition, I add my good wishes for its complete success.”

In amplifying and adding to the buildings and grounds of the American Exhibition, so as to render them in every way suitable for the second in the series of National Life-Pictures, a considerable sum of money had to be expended. Like its predecessor, the Italian Exhibition was chiefly contained in one large building 1,140 feet long by 120 feet broad, and this was supplemented by two large new Annexes in the Western Gardens. In the various rooms and spaces of these several buildings were set forth and arrayed the various products of Italian art and industry sent to London, and these had been classified as follows:—

Classification of Exhibits.

CLASS I.—*Vegetable Products.*—Cereals, Forage, Seeds, Bulbs, Plants, Fresh and Dried Fruits, Flour, Semolina, and Natural Manufactured Agricultural Produce.

CLASS II.—*Farm and Dairy Produce and Preserved Food.*—Butter, Cheese, Eggs, Honey, and Wax. Chocolate, Pastry, Sweets, Confectionery, Macaroni, and Vermicelli. Lard, Salted Meats, Salami, Sausages, Tomato Sauce, and other Comestibles. Preserved Fish, Tunny, Eels, Oysters, &c. Ices.

CLASS III.—*Wines, Liqueurs, and other Beverages.* Oils.—Olive Oil, Wines Red, White, and Sparkling, Vermouth, Brandies, Bitters and Liqueurs of different qualities, Essences, Vinegar, Syrups, Liqueur Juice, Beer, Mineral and Aerated Waters.

CLASS IV.—*Minerals and Mineralogy.*—Asphalt, Bitumen, Asbestos and Asbestos Manufactures, Yarn, Cloth, &c., Alabaster, and Marbles of various descriptions and colours, Lithographic Stones, &c.; Coal, Anthracite, Plumbago, Iron, Copper, Ore, &c.; Wrought and Cast Iron, Bronze Bells and Bronze Statuary, &c.

CLASS V.—*Mechanical Engineering, Machinery, and Electricity.*—Pumps, Gas Motors, Ship and Balloon Propellers, Photographic

Apparatus, Weighing Machines, Tools, Filters, Safes, &c., Fire Escapes, Surgical Instruments and Agricultural Appliances, and Sundry Models and Drawings.

CLASS VI.—*Colonial and Chemical Products. Processes connected with Applied Chemistry. Drugs.*—Alcohol, Albumen, Glue, Dyes, Colours, Essences, Citric and Tartaric Acids, Pharmaceutical Products, Mineral Waters, Scented Oils and Perfumery, Candles, Soaps, Skins, Leather, &c.

CLASS VII.—*Textile Products and Fabrics.*—Hemp, Flax, Horse-Hair, Silk, Raw and Thrown, Silk manufactured Goods, Satins, Velvets, Damask, &c.; Laces, Embroidery, Stuff Goods, hand and machine made.

CLASS VIII.—*Paper, Printing, Bookbinding, &c.*—Printing, Writing and Packing Paper, Hand and Machine-made Paper and Envelopes, white and tinted. Books and Typographic Works, Engravings, Lithography, Oleography, Chromotype, &c., Ink and Pencils, Models and Specimens, &c.

CLASS IX.—*Furniture, Decoration, Carriages.*—Art and Commercial Furniture, Ancient and Modern, Carved and Inlaid, &c.; Drawing-room, Dining-room, and Bedroom complete suites in Italian Renaissance, Byzantine, "Certosino," "Barocco," Arabian and other styles, Tapestries, Marble, Bronze and Wood Clocks, Artistic Chandeliers, Lamps and Bronzes, Groups and Statuettes, Wood, Marble, and Bronze Pier Glasses, Looking Glasses, Mirrors, Artificial Flowers, Wrought Iron and other Artistic Articles, Basket, Straw, and Bamboo Work.

CLASS X.—*Artistic Industries, including Porcelain, Glass, Mosaics, Ceramics, Jewellery, &c.*—Artistic Jewellery, Etruscan, Byzantine, Roman, Pompeian and modern Gold and Silver Filigree, Coral and Engraved Coral—Lava, Tortoise Shell, Mother of Pearl, Roman and Venetian Pearls, Venetian Laces, ancient and modern, plain and polychrome, Wood, carved and sculptured—(Terra Cottas), Porcelains, Earthenware, Glass Work and Venetian Glass—Alabaster, White and Coloured Marble—Decorative Statues, Columns, Bas Reliefs and Groups—Roman, Venetian, and Florentine Mosaics—Curiosities.

CLASS XI.—*Manufactures not otherwise classified.*—Millinery, Haberdashery, Hosiery—Horn, Ivory, and Vegetable Buttons of all kinds—Felt, Straw, and Silk Hats, Boots, Shoes, and Gaiters, Patent and other Leathers—Carpet, Stable, and other Brooms and Brushes—Tuscany Straw and Plait and Fancy Straw Goods—Barometers, Thermometers, and Optical and Scientific Instruments and Apparatus—Dentistry, Cork, Raw and Cut—Bricks and Tiles—New Inventions.

CLASS XII.—*Products of the Sea, Naval Architecture, Fisheries.*

CLASS XIII.—*Education, Italian Institutions.*—Books, Pamphlets, Monographies, Typographical Works, Manuscripts, Statistics—Heraldry—Educational and Didactic Books—Maps, Plans, Prints, and Drawings—School Boards and Fittings.

CLASS XIV.—*Music and Musical Instruments.*

CLASS XV.—*Fine Arts*—Sculpture, Oil Paintings, Water-colour Drawings, Etchings and Engravings, Gouaches, Works in Black and White, Architecture, Carvings, Archæology, Photographs, and Chromo-lithography.

The Fine Art Section figures last on the above list, but it had been speedily perceived that it would naturally enough form one of the chief attractions of the Exhibition, and therefore the Executive Council had assigned to it twenty-two rooms on the left of the main building near the grand entrance. Of the contents of these rooms, and the impression they made on all who saw them, we think we cannot preserve the record better than by quoting the following remarks from the accomplished pen of Mr. T. Carew Martin, who was Chief of this Department in the Exhibition:—

“A more than ordinary interest attaches to the collection of modern Italian Pictures and Sculptures forming the Fine Art



Section of the present Exhibition. Not only does it constitute the most important display of Italian art ever made in this country, but, in the opinion of experts, it may be considered the most representative collection of works of Modern Italian art brought together beyond the Alps, surpassing in this respect the Exhibitions held of late years in Paris, Vienna, Munich, and Antwerp. This result may be traced entirely to the admirable system organised by the Director-General, Mr. John R. Whitley, and by the Chief Commissioner in Italy, Cav. Guglielmo Grant, who, with the aid of the Central Committee in Rome and a series of Sub-Committees at Turin, Milan, Naples, Venice, Florence, Palermo, Genoa, Modena, and Paris, were thus enabled to obtain from each of these important centres a representative collection of pictures and sculpture, each Committee being entrusted with the selection of those works best fitted in their opinion to worthily fill the space severally allotted them; these Committees, it may further be mentioned in the case of Rome, Florence, Turin, Milan, and Naples, being represented at the Exhibition, by special delegates on the Hanging Committee.

“Each Committee having thus separately assisted in the formation of the general collection, the division into sections according to cities has, as far as possible, been observed; for Italy, though now politically united, has still retained somewhat of the traditions of her glorious past when her artists were classified into almost as many schools as there were great cities. Though nowadays the differences in the schools of modern Italian art are not marked with such distinctness as in the past, yet, owing to the system of division into cities above alluded to, the observant visitor will be able to realise in the present collection the curious divergences existing between the traditions and methods of the northern schools and those of the south. If from no other point of view, the present Exhibition offers this element of interest, that it affords a brilliant proof of the vitality of the art of modern Italy, too long allowed to languish under the disturbing influences of political disunion, which left but little leisure even to the intellectually-minded to pay attention to those more refined influences which essentially require an atmosphere of peace and calm to bring to maturity.

“To those who love Italy—and all must love the land to which we owe so many of the refinements of modern civilisation—it is peculiarly gratifying, in the collection gathered together in the present Exhibition, to find ample evidence of the ability of modern Italian art to assert its individuality. Such a collection as the present, to quote the recently-uttered words of Sir Frederic Leighton, ‘calls up for us the spectacle of a people developing in absolute sincerity and directness the idiosyncrasy of its natural parts, and giving us an Art of which the outer form is the very mould and vesture of that people’s inward spirit.’

“Temporarily as the present collection is destined to exist, it will have served its object if it proves to the world at large how essentially modern Italian Art is able to stand alone undisturbed by those outer influences which, till within a few years, made it but the reflex of the art of its neighbours. The plastic and æsthetic instinct of the Italians needed but a little careful direction to turn it into the right path, a path which in art will always be right where it leads in the direction of producing a purely national and independent style. Since the dying embers of the old fire flickered out at the close of the last century, Italian art has been wavering, uncertain what path to take; now following the dictates of France; now taking those of Germany; now leaning towards the severe classicism of the French David; now inspired by the generous impulse given to modern art by the so-called Romantic school headed by Delacroix; now again following the momentarily-captivating enthusiasm of Cornelius and Overbeck, again to come under the influence of French teaching, the direction in which modern Italian art now at length promises to strike out a road for itself.

“To those interested in the story of Art, the successive stages of this progress from the beginning of the century are marked by the names of artists, some few of whom, like the venerable Bertini, are still living to represent a bygone past. But the interest of Italian Art lives in its modern exponents, and though there may be a few regretted absentees, the present collection affords an excellent and representative display of modern Italian Art, a display such as will

not probably for many years be again gathered together on this side of the Channel.

“Commencing with the two works graciously lent to the Exhibition from the private gallery at Capodimonte, by His Majesty the King of Italy, the noble ‘Vittoria Colonna and Michelangelo,’ by Jacovacci, and the scarcely less characteristic ‘Charge of Bersaglieri,’ by the veteran Cammarano; the twelve pictures lent by the Italian Government from the National Gallery at Rome constitute in themselves a summary of modern Italian Art, from the sobriety and melancholy pathos of Nono’s ‘Refugium Peccatorum,’ or Calderini’s ‘Winter Sadness,’ to the dazzling brilliancy and thoroughly modern spirit which pervades such canvases as Ciardi’s ‘Harvest,’ Simi’s ‘Riflesso,’ or Dall’Orto’s ‘Alpine Scenery.’

“But in addition to this representative collection composed of pictures lent by His Majesty the King of Italy, and the Italian Government, Italian Art is represented in the remaining galleries of the Fine Art Section by more than a thousand other works of more or less importance.

“The qualities of the school of Turin and Genoa are generously displayed in the several rooms devoted to the works of their artists, among whom the works of Calderini, Gilardi, Stratta, Delleani, will immediately be recognised.

“The modern school of Florence is no less ably represented in the works which fill the several rooms allotted to the Florentine Committee. Ferroni’s pathetic canvas, ‘Before the Squall,’ if not one of his finest works, is at least stamped with his peculiar style, one slightly resembling the French Breton. By its side the picture contributed by Fattori gives another keynote of the modern Florentine school in its other phases, ably represented in this collection by the works of Francesco Vinea.

“The modern Milanese school is represented by a number of most characteristic works, sufficient both in quantity and quality to prove the marked individuality of the artists of the great northern capital. To the English public the works of Morbelli and Segantini should prove of no small interest, as the creation of a new school of what is nowadays so much misunderstood as ‘impressionism.’ Whatever

may be the criticisms to which the works of these artists are open, here at least we have the genuine expression of the painter, the 'impression' of the scene which presented itself to his eye as he sat down, brush in hand, to transfer to his canvas his impression of nature. Approached in the spirit of prejudice which too often influences us all in our appreciation of works of Art, it is not difficult to imagine that the works displayed in the several rooms devoted to the Milanese artists will meet with some degree of severe criticism on the part of the English visitors, but, judged from the standpoint of genuine Art, these twenty or thirty canvases are worthy of much reverence, if only on the score of the genuine and unborrowed individuality with which they are stamped. To the lovers of the older and less aggressive school the rooms set aside to the Milanese, however, offer not a few admirable specimens in the work of the late lamented Cremona, Armenise, and Formis.

“The rooms adjoining contain chiefly the works of Italians residing in London, or the works of English painters representing Italian scenes. Miss Clara Montalba's 'St. Mark's' will be immediately remarked, as also Mr. Starr's admirable works, and not a few other excellent pictures which the exigencies of this brief notice do not permit of mentioning.

“The room adjoining contains chiefly the pictures contributed by Italian artists residing in Paris. Among them stand foremost the three exquisite pictures by Pasini. A word is due to the contributions of Rossi, Monteverde, and Pittara.

“An interesting room is that devoted to the work of the members of the Roman 'Società in Arte Libertas,' the President of which, Giovanni Costa, is represented by three works.

“The equestrian portrait of the Prince of Naples, by Count Rossi-Scotti Lemmo, occupies a post of honour, a similar distinction being accorded to the same painter's 'Battle of San Martino.' All the other members of the Società are ably represented: Formilli, Onorato Carlandi, the veteran Prof. Castelli, Alessandro Morani, Pontecorvo, Cabianca, Raggio, Pazzini, Enrico Coleman, and Ricci.

“An interesting terra-cotta bust of Savonarola by the late

lamented sculptor Bastianini (lent by Sir Frederic Leighton, Bart., P.R.A.) occupies the centre of the room.

“ In the further portion of the Fine Art Section the Committees of Rome, Venice, and Naples are well represented. To the Roman school belongs the admirable portrait on horseback of the King, by De Sanctis, who also contributes a charming portrait of the Queen Margherita and an interesting historical scene—the presentation to his people of the little Prince Emanuele Filiberto. The painters Attanasio, Cervi, Vertunni, Zasso, Tiratelli, Erulo Eruli, Baccani, and Tancredi are seen at their best.

“ The late lamented Venetian painter, Favretto, is represented by three characteristic works lent by Mr. J. S. Forbes.

“ To the Roman school belongs the important series of pictures exhibited in a special room by Prof. Sciuti, whose two large classical canvases, one representing the Battle of Imera, a scene taken from Herodotus, the other ‘The Second Foundation of Rome,’ a scene taken from Plutarch’s Life of Camillus, constitute in themselves one of the principal attractions of the present Exhibition.

“ The room devoted to the works of the Neapolitan school is more than interesting, as here a note of distinct individuality is struck, an individuality indeed which, from the first revival of modern art in Italy, marked the creations of the artists living on the classic slopes of Vesuvius. To more than hastily refer to the work of Sig. Tedesco, whose Pythagorean allegory worthily occupies the centre of the room, is beyond the possibilities of the present brief notice. The Neapolitan school is, however, in addition well represented by artists such as Leto, Altamura, and Denza.

“ In water-colours it must be confessed that the present collection is somewhat deficient; still in the room assigned to their display will be found a few admirable works by Calderini, Bompiani, and Carlo Ferrari. In the same room the interesting perspective study by Prof. Angelini, of St. Peter’s, a work which in Rome is regarded very highly, deserves particular mention.

“ Of the sculpture it may justly be said that never before has so large and representative a display of Italian Art been presented to

the British public. From the noble works of Ettore Ferrari, whose statue of 'Ovid' looks down with placid calm on the visitors beneath, flanked by the same artist's group, *Cum Spartaco pugnavit*, and the fragment of the 'Venezia' (unfortunately broken in transit); from the two colossal figures of Raphael and Michelangelo by the late Warrington Wood; from the graceful and colossal figure of the 'Genius of the Arts,' designed by Cencetti, for the façade of the National Gallery at Rome, and a striking group of 'Germanicus,' by Jerace, down to the clever little statuettes in bronze and marble which fill every corner of the gallery, the plastic Art of Italy is admirably represented. In a collection so numerous and representative as the present, it seems indeed invidious to mention names, but no disagreement of opinion can exist as to the masterly character of Monteverde's group of 'Jenner,' occupying justly the place of honour in the centre of the semicircle which closes the sculpture gallery. Round this are grouped the works of artists, who, like Trabacchi, Jerace, Tabacchi, Andreoni, Fantacchiotti, Fabrucci, Altini, Barbella, and Focardi, worthily represent the modern school of Italian sculpture, which, if in some cases it be open to criticism on the score of its realism, is redeemed by the classic and noble character of such creations as those above referred to, by Ferrari, Jerace, and Monteverde.

"In closing this brief and necessarily imperfect sketch of a collection of works of Art numbering more than a thousand pictures and over three hundred and fifty sculptures, a word is due to those to whose energy, perseverance, and generosity Italy and the British public owe so satisfactory a result, the skilful combination of intelligence and capital. That a collection of such interest should have been gathered together by private initiative speaks volumes for the energy and the directing power employed; something more, therefore, than a commonplace expression of praise is due to the Director-General and to those whom his judgment has appointed to assist him in Italy and in England."

But this general account of the contents of the

Fine Art Section would be incomplete without reference to a curious exhibit which was added later on. Mr. Robert Browning, being a member of the Reception Committee, was invited by Mr. Whitley to inform him how he thought he could best obtain a small model of the "Casa Guidi," familiar to all readers of "Aurora Leigh," and the following was the poet's reply:—

"29, DE VERE GARDENS,

"June 11, 1888.

"MY DEAR SIR,—I beg to acknowledge, very gratefully, the receipt of your letter with its proposal, which touches me deeply.

"With respect to 'Casa Guida,' I am quite unable to render any assistance—that is to say, in obtaining a model of the house itself; nor do I think that, from its construction, forming as it does an angle between two streets, any striking result could be procurable that way. But I possess a small carefully-executed oil-painting of the interior of the main room precisely as it was left at the time of my wife's death. I would not allow a single article in it, great or small, to be touched till the artist, Mr. Mignaty, had finished the picture. If the exhibition of this would be acceptable, it shall be at your service whenever you please to send for it—a trouble I would spare you were it not the safer course to entrust it directly to yourself rather than deliver it to the servants at the Exhibition, who might be uninformed of your wish.

"Yours very sincerely,

"ROBERT BROWNING."

Mr. Whitley accordingly sent his son for the precious relic, which excited great interest during the whole time it was at the Exhibition.

So much, then, in a general way, for the contents of the Fine Art Galleries; and now let us take a similar glance through the Industrial Sections of the Exhibition, of which we have already given the classification. But first of all it may be worth while to point out that this classification represented a sort of fusion of the systems adopted in the various Exhibitions held in England with those which had formed the basis of the National Italian Exhibitions of Milan and Turin. At these it was considered necessary that Italy should be represented in all the manifestations of her intellectual, moral, industrial, and artistic life. The aim was to furnish the amplest materials for judging of the progress made by the nation in every department. Hence industries were represented which were in a barely inchoate condition, but which yet served to show the growing energies of the country and the efforts it was making to achieve its economic and industrial independence. The London Exhibition, on the contrary, was primarily intended to give an impulse to those industries in which the Italians could not only hold their own as compared with other nations, but in which they had attained a higher degree of perfection. This accounted for the non-representation of the more elementary manufactures—those devoted to the production of rough articles of common use; as also for the absence of manufactures of a higher order which had not yet reached a sufficient degree



of perfection to compare favourably with English articles of the same kind. In spite of this, however, the number of exhibitors was considerable, amounting to 1,083 in the Industrial Sections alone.\*

In Classes I. and II. (Vegetable Products and Farm and Dairy Products) the visitor to the Exhibition found represented in its entirety that which is the chief source of Italy's wealth—the produce of her fertile soil and magnificent climate, and of course macaroni, the dish *par excellence* of the Peninsula, was extensively exhibited. But by far the most numerous class of

Industrial Exhibits.

\* NUMBER OF EXHIBITORS IN EACH CLASS.

| Class. | DESCRIPTION.   | Number Exhibitors. |
|--------|--|--------------------|
| 1      | Vegetable products ... ..  | 31                 |
| 2      | Farm and dairy produce and preserved food ... ..                                 | 106                |
| 3      | Wines, liqueurs and other beverages, oils ... ..                                 | 314                |
| 4      | Minerals and metallurgy ... ..   | 35                 |
| 5      | Mechanical engineering, machinery, electricity... ..                             | 34                 |
| 6      | Colonial and chemical products ... ..  | 69                 |
| 7      | Silk, hemp, linen and textile products ... ..                                    | 35                 |
| 8      | Paper, printing, bookbinding ... ..  | 37                 |
| 9      | Furniture, decoration, carriages ... ..  | 91                 |
| 10     | Artistic industries (porcelain, glass, mosaics, ceramics, jewellery, &c.) ... .. | 146                |
| 11     | Manufactures not otherwise classified ... ..                                     | 94                 |
| 12     | Products of the sea, naval architecture ... ..                                   | 9                  |
| 13     | Education; Italian institutions ... ..   | 52                 |
| 14     | Music and musical instruments ... ..   | 30                 |
|        | Miscellaneous ... ..   | —                  |
|        | Total of exhibitors in Industrial Sections... ..                                 | 1,083              |
| 15     | Fine arts (paintings, sculpture, &c.) ... ..                                     | 660                |
|        | Total of exhibitors ... ..   | 1,743              |

exhibits in this court was that of wine, liqueurs, spirits, tonic bitters, and all the oils peculiar to Italy, especially olive oil. The wines exhibited embraced all the best-known brands of Italy, including Muscat and Falernian, the Marsala of Sicily, which differs considerably, both as to strength and flavour, from the Marsala to which we have been accustomed in England; the Lacryma Christi of Vesuvius, the Lambrusco of Modena, the Chianti of Tuscany, and the less-known wines designated Monte Vesuvio, Piedmont, Barbera, and Barolo, all forming samples which "riveted the attention" of the jury appointed to test their quality by their "brilliant and unexpected promise."

Considering the dearth of mineral wealth in Italy, the display in this department was perhaps as good as could be expected, though the Peninsula has minerals of its own, such as sulphur, mercury, asbestos, and marble. As Italy does not claim, like England, to be the *officina gentium*, it was not surprising that mechanical engineering and electricity were not largely represented, the total number of exhibits being only 46; but of these several were of a novel character, especially a machine for cleansing grain, a machine for rubbing, flattening, facing, and polishing iron, a new gas motor, and a patent steam-generating machine with automatic expansion, models of an automatic coupling for railway carriages and waggons, weighing, bottling, and stamping machines, a machine for

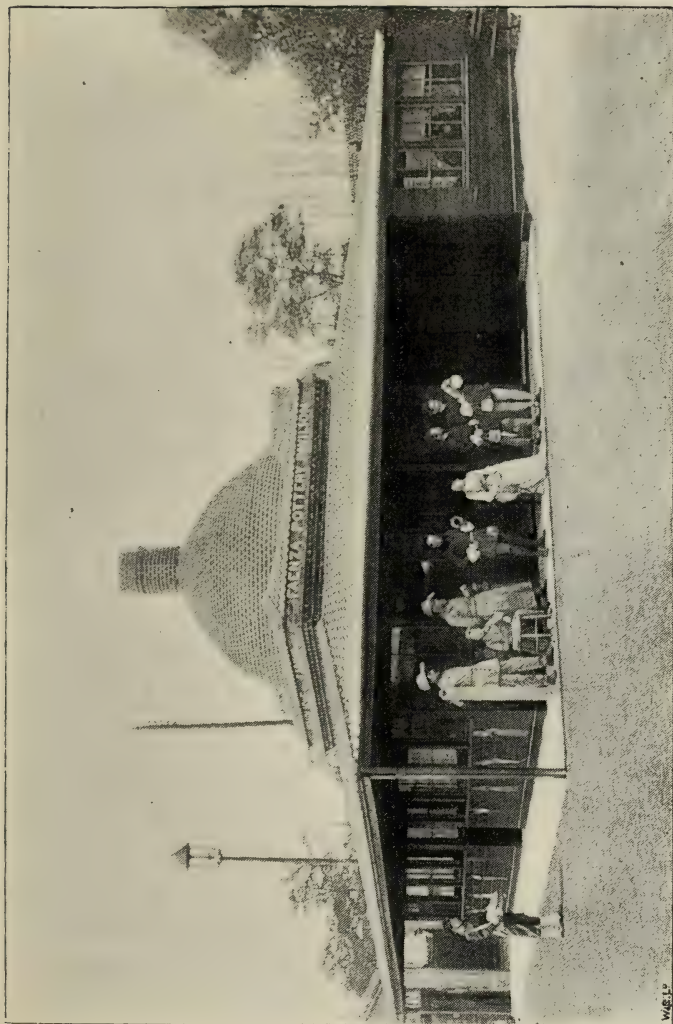
mounting and polishing eye-glasses, &c., an electric motor for telephones and domestic purposes, an automatic railway signalling machine, and appliances for the production of sausages, confectionery, &c. Of the "Colonial and Chemical Products" perhaps the most conspicuous—as it was also the most objectionable—feature was formed by the nostrums and patent medicines adapted to the "lachrymose tempers and rickety frames" of those who might prefer Italian poisons and washes to Italian wines; though in the field of "Textile Products and Fabrics" the Peninsula did infinitely more justice to itself, especially in the matter of its silk manufactures. Naples, Salerno, Bellagio, Turin, Milan, Brescia, Como, Piacenza, Rome, Pavia, Chiavari, and Messina were all represented, so that the exhibits had been gathered from a sufficiently wide area. In speaking of this court, which gave it much satisfaction, the jury "endeavoured to give a candid opinion alike of the strength and weakness of Italian productions in the hope that encouragement and warning might be of equal value to those who had come so far to exhibit." The number of exhibitors in the Lace Section of the Class of Textile Fabrics was small, but their exhibits were, without exception, worthy of much commendation, considering the few years which have elapsed since the revival of the lace industry in Italy. "The present Exhibition," said the jury, "shows the great progress made by Italians in all branches of industry, but in

none more extraordinarily than the art of lace-making in Venice and its islands during the last few years."

In the production of decorative and artistic furniture Italy had enjoyed such a long and well-deserved repute that it was natural to find this class one of the most prominent in the Exhibition. Much of the furniture shown was of a commonplace character, and might be regarded as illustrating the humbler class of requirements. But other examples were real works of art. Some of the furniture exhibits were successful reproductions of ancient style; some, again, were modern of the moderns. It was no wonder that when this court of the Exhibition came to be closely criticised by experts, the jury could not—

"Refrain from expressing our admiration of the exceptional enterprise exhibited in the section upon which we have been requested to adjudicate. By the making of this display of art workmanship in England, Italy must be credited with accomplishing a feat which has never, under like circumstances, been achieved in the history of Exhibitions. We need hardly say that the main charm of the woodwork in this Exhibition lies in the carving, an art in which Italians still retain much, if not all, of the marvellous skill of their gifted ancestors. Indeed, the best of the modern work shown is that which consists of unaltered copies of old models. . . . This we say, whilst according our talented fellow-citizens of Italy a hearty welcome, and wishing them every success, which they assuredly deserve."

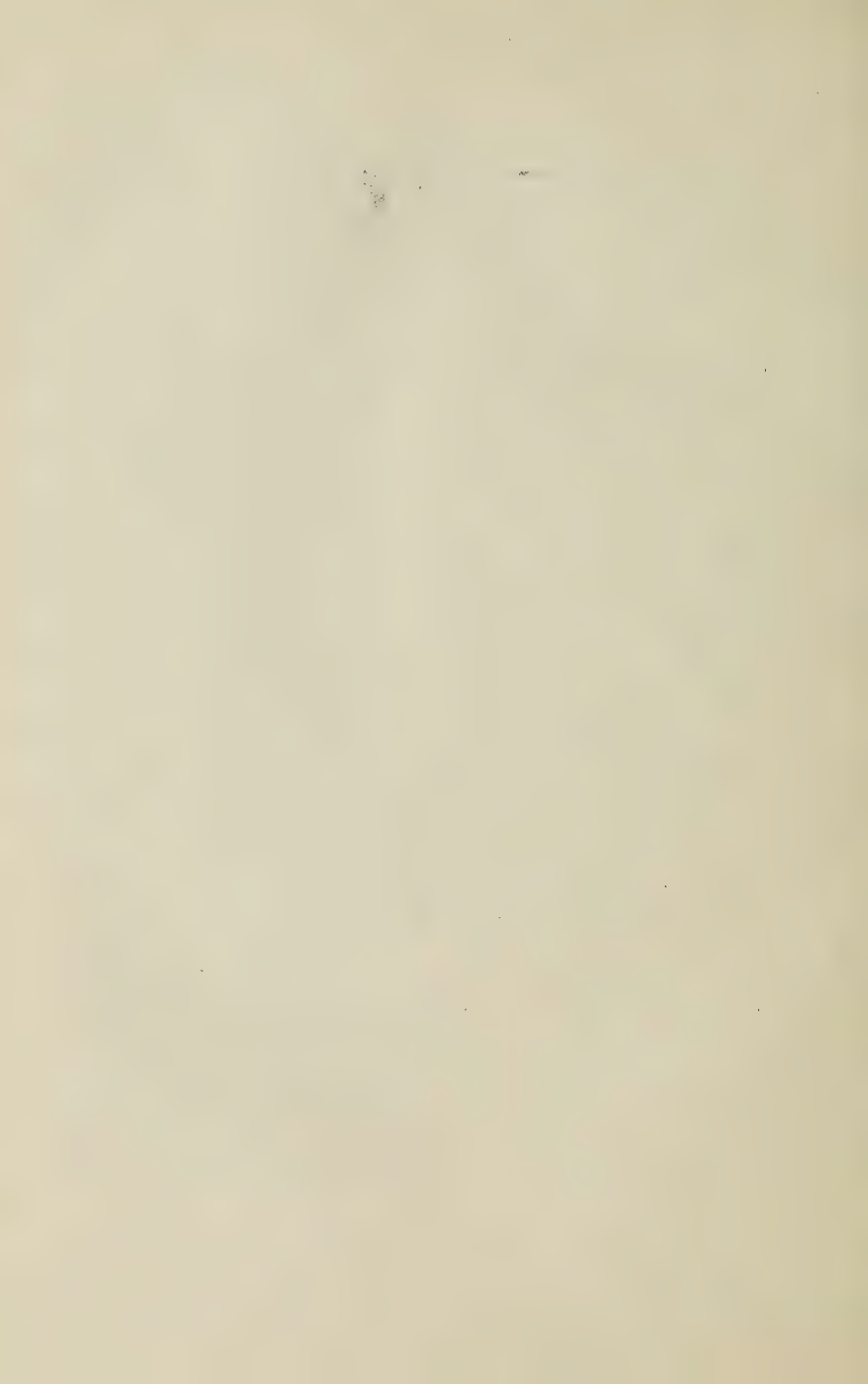
The artistic industries of Italy are legion, and they were represented by 211 different exhibitors, prominent among whom were the glass-workers of



[From a photograph by WATERLOW & SONS, LTD, LONDON.]

FAENZA POTTERY PAVILION.  
(ITALIAN EXHIBITION.)

W&S<sup>LD</sup>



Venice, who were much commended by the jury for their "striking manipulation of varied colours;" while of the artistic jewellery, coral work, mosaics, and other decorative gold and silver productions the jury remarked:—

"It is with great pleasure we are able to say that a large proportion show skill, taste, and excellent execution. Many of the cases contain specimens of artistic design, producing an effect of beauty and elegance. The Venetian exhibits especially show delicacy and minute work, while the majority of the cameos strikingly exhibit a quality that does no discredit to the powers for which Italian artists have maintained a high reputation for centuries. Some of the mosaics are admirable. The colours in several cases are pleasing and well chosen, while the execution is perfect, and there are several larger pictures that are worthy, in their effect, of the higher order of painters."

Fine art metal work, too, was well sustained amongst the many examples of bronze statues, statuettes, candelabra, and *repoussé* work, &c., of the several firms exhibiting.

"It is in the first instance due to the modellers employed that the high standard of excellence is achieved and generally maintained, and this branch of art is well seconded by the evident skill and care of highly trained chasers, and even the men that make the moulds for casting must not be forgotten, for they too must be artists in their way. While admiring their really clever work, one could not help wishing there had been more originality, for, as a rule, they seem to delight more in reproducing from old forms than in giving expression to their own ideas."

Among other exhibits in this department much commendation was bestowed on the pottery and

porcelain productions from Florence, terra-cotta statues, mosaics, vases, picture and flower stands, artistic fans on silk, satin, and parchment, paintings on crystal, and lace effects produced on satin by a new process. All these artistic productions formed at once the most characteristic industry of Italy and one of the most attractive portions of the whole Exhibition.

Under the heading of "manufactures not otherwise classified" the Exhibition showed a total of ninety-three items of the most varied character, commencing with a patent new heating stove and ending with a sliding target. There were several exhibitors of patent and other leather boots and shoes, which proved that Northampton had still a little to learn from Rome and Turin in the way of delicate workmanship. To iron and steel manufacturers the most interesting exhibit in the whole collection was a display of magnesian basic fire-bricks, which are now used so extensively for the Bessemer process of steel making. It was somewhat remarkable that such an exhibit as this should come from Milan, seeing that no basic steel is made in Italy, and that it was therefore necessary to look solely to foreign markets for a demand. Nor was it less surprising when we reflect that magnesian limestone, the material employed, is not by any means peculiar to Italy, but is, on the contrary, common to all countries in which iron and steel are produced.

One of the most striking collections in the whole



Exhibition was that of the models of leading Italian steamships and men-of-war sent by the Italian Government to illustrate the progress made by the Navy from the year 1861, when the National Unity was established, until the present time; and near these ironclads was placed a genuine gondola from Venice.

The court assigned to "Italian Institutions and Education" was mostly taken up with educational works, publications, and schemes, as, for example, a project for a commercial port at Vado, in the Riviera, and another, by an English engineer, for the construction of a metropolitan railway at Naples. Last of all, the department of "Music and Musical Instruments" included two keyboard harps of novel construction, enabling performers to obtain all or nearly all the effects of a harp by playing on a keyboard similar to that of an ordinary piano.

Such, then, is a general account of the contents of the Exhibition, which was no sooner opened to the public than it was pronounced to be, with all its inevitable shortcomings, interesting and instructive beyond all expectation; and the Press with one accord hastened to compliment Mr. Whitley on the great merit of this second National Life-Picture of his bold creating. Here are some of the opinions that were passed upon it by the English Press:—

Public  
Opinion of  
Exhibition.

*The Times*: "The contrast with the American Exhibition of last year is most marked, both in the character of the exhibits and in

the general appearance of the whole place. . . . It is only fair to say that the entire undertaking reflects credit upon Mr. Whitley, to whose energy it is almost solely due. . . . The most prominent feature on entering the building is the magnificent collection of paintings and sculptures which Mr. Whitley has been able to induce artists to send to England. Certainly there has never been any exhibition of modern Italian art in this country to be compared with that on view, either in quantity or quality.”—*Standard*: “The Italian Exhibition has now been open long enough to enable the public to come to a mature judgment as to its merits, and beyond all doubt the verdict is a favourable one. There is none of the crudeness which marked so many of the American productions, but on all sides a quiet nobleness and generous freedom of artistic treatment that are worthy of praise.”—*Saturday Review*: “The main building of the Italian Exhibition, which is at last in perfect order, is devoted to a demonstration of what Italy can do in the way of artistic furniture. At no previous Exhibition have we ever seen a more remarkable collection of delightful objects for home decoration. The bronzes are superlatively fine. . . . The picture galleries are magnificent, and contain many works of exceptional merit, and very few which are entirely bad. There is certainly enough to see in these picture galleries for several days. . . . Many pleasant hours, and even days, can be passed with profit in this Exhibition (which owes its origin entirely to the initiative and energy of an Englishman, Mr. J. R. Whitley); there is so much to see that is of value and interest; . . . in short, so far as the manufactured objects of art are concerned, the Exhibition is surprisingly fine.”—*Morning Post*: “For those who do not look on one Exhibition as being very much like another, the change which has come over the grounds at West Brompton is replete with points of interest. . . . It is pleasant to think that it comes at a time when the malign influence of the commonplace seems to be losing the hold it so long had on the English nature. . . . The furniture is of superlative quality, both in point of artistic beauty and practical finish.”—*Daily News*: “It is a new enterprise of the indefatigable Mr. Whitley, whose success with the late

American Exhibition has entitled him to a full and fair judgment on his present undertaking; he has been happily inspired this time in his choice of what he called his 'subject.'—*Financial News*: "Yes, the Italian Exhibition is evidently to make a hit."—*Daily Chronicle*: "Take it all in all the Italian Exhibition everywhere will be very interesting and instructive."—*Industries*: "The Exhibition is likely to be remembered as one of the landmarks in the history of Italian industrial life, and as a point of special interest in the development of British trade with Italy. Whether we regard it merely as a collection of raw produce and manufactured goods, illustrative of the industrial capacity and commercial position of one of the great nations of Europe, or as an event significative of progress, industry, and commerce in a rival people rising into political eminence, the Show at Earl's Court is worthy of attention."—*Glasgow Herald*: "The pictures at the Italian Exhibition are at least a thousand in number, exclusive of the water-colours and the sculptures. We have no hesitation in saying that this Exhibition of modern Italian art will be a revelation to most people, even to those who have some acquaintance with the works of contemporary Italian artists."—*Vanity Fair*: "The Italian is at present one of the finest Exhibitions we have had in London. The picture-gallery is full of marvellous works, rich in colour, and lofty and cultured in conception. Many of the exhibits are singularly interesting, more especially the glass, in which Venice excels, and the carved woodwork, an industry not popularly associated with the land of Cavour."—*Land and Water*: "That the Italian is far and away the best Show is absurdly incontestable. It is the most artistic Exhibition we have had in London for many years. It has not, of course, the warmth of colour and wealth of the Indian courts; but for grace of form and artistic beauty it stands unrivalled. The very existence of such glorious furniture as we find here in the richest profusion is an absolute revelation for most Englishmen."—*Queen*: "Everybody who pays a special visit to the Italian Exhibition for the purpose of examining the furniture is assuredly well repaid. . . . One of the chief features of the Exhibition is the hammered, or wrought iron.

Never before, to our knowledge, has such a large and altogether excellent a collection been seen in London.”—*Pictorial World*: “This is unquestionably the best of the three Exhibitions.”—*Tablet*: “The Italian Exhibition is a remarkable triumph of individual enterprise.”—*Manchester City News*: “We might fairly say Italy in London; for the Italian Exhibition now being held in the metropolis not only illustrates Rome, ancient and modern, but the whole of the Peninsula is represented in the fine collection at Earl’s Court.”—*Globe*: “The Italian Exhibition really seems like a little slice out of Italy.”

As compared, too, with its predecessor, the Italian Exhibition was admitted to be more justly  
Instruction  
and  
Recreation. balanced in all its various proportions, especially with regard to its elements of instruction and recreation. “For,” as one accomplished critic of Mr. Whitley’s new picture pointed out,\* “experience had shown that, willing as we all are to learn something of the industrial processes and manufacturing ambition of foreign countries, we require the information to be accompanied by a certain amount of what is agreeable and diverting. No country can respond more successfully to the demand for a combination of the useful and the pleasant than Italy; and the promoters of the Exhibition have kept this fact well in view. Hence, when visitors have drunk their fill of Tuscan straw-plaiting, or Umbrian pottery, or of Lombard silk, they will be able to turn into a visible reproduction of the Roman Forum, to gaze on a replica of the Temple of Vesta, to fancy themselves in the Blue

\* In *The Standard*.

Grotto at Capri, and to transport themselves, with the aid of a very little imagination, to the Bay of Naples and the volcanic smoke of Vesuvius. Moreover, the peculiar manners and customs of the various parts and provinces of Italy will be brought vividly before them; and those who have not had the good fortune to pay a visit to the fascinating land itself will learn something concerning the primitive theatre and early stage plays of the people to whom we owe our pantomimes as well as our operas. Italian dishes can be eaten to the sound of Italian music, and the curious epicure can swallow his *maccheroni*—if he knows how—or carve his *agro-dolce* dish of wild boar to the piping of the *Pifferari*, or the notes of the Venetian mandoline. *Tutti i gusti son gusti*, says the tolerant Italian proverb, and there will be dishes, and music, and entertainments for all tastes, as there are in Italy itself. But, when all has been seen and said, the greatest wonder of all will still be that it is Italy—which was only yesterday the Italy of Pope-Kings and Austrian Viceroys—that provides such an Exhibition.”

Certainly no picture of the national life of Italy, that favoured land of beauty and pleasure, could have been anything like complete Welcome Club. without a very considerable element of popular recreation; and in briefly indicating the sources of the recreation thus furnished by Mr. Whitley to the visitors of his Exhibition reference must first be made to the “Welcome Club,” which again formed

one of the favourite social centres of the London season, and contributed as much to the attractiveness of the grounds as it had done in the case of "America in Miniature." \* The Switchback Railway, too, which had been so prominent a feature in this national picture of America, again plied, or rather plunged its undulating way among the mimic peaks of the snowy Alps; while in the foreground of this mountain landscape there was pitched the hunting tent of Victor Emanuel, with its camp-bed, rifles, and other equipments—all in charge of the Re Galantuomo's favourite Jäger.† As Italy may be said to have her head pillowed on snow and her feet swathed in flowers, so the contrast thus presented by her geographical extension was well expressed by the Alpine scenery—forming a most wonderful panoramic illusion—which bounded the Exhibition Grounds on one side, fronted by a charming patch of pillared parterres intended to represent, on a reduced scale, the Borghese Garden just outside

\* See p. 87 *ante*. This year the Chairman of the Club was Colonel J. T. North; Vice-Chairman, Mr. Whitley; Honorary Secretary, Capt. H. Bruce M. Carvick; and Assistant Secretary, Capt. Ralph N. Taylor. The Committee was composed of Vincent A. Applin, Esq., General Sir H. P. de Bathe, Bart., Earl De la Warr, Sir Julian Goldsmid, Bart., Augustus Harris, Esq., Sir J. Heron-Maxwell, Bart., Sir Victor Houlton, G.C.M.G., J. S. Jeans, Esq., Sir Alfred Kirby, Right Hon. Sir Henry Layard, G.C.B., Sir J. E. Millais, Bart., Colonel Mosley, Major Flood Page, John Priestman, Esq., Lieut.-Col. Sewell, and Charles Wyndham, Esq.

† This tent, which figured at the National Exhibition in Turin (1884), was graciously lent for this occasion by King Humbert. For this valuable exhibit the Council were largely indebted to the good offices of Commendatore De Bels Brounlie, British Vice-Consul in Turin.





[From a photograph by WATERLOW & SONS, LTD., LONDON.]

ROMAN FORUM AND PALAZZO DEI SIGNORI.

(ITALIAN EXHIBITION.)



the walls of Rome. It was, of course, impossible to reproduce within the Exhibition Grounds those picturesque groups of trees so characteristic of an Italian landscape, the gigantic pines and drooping cypress; still the "Borghese Garden," with its profusion of rare flowers of the most varied colour and perfume, its marble balustrades, graceful fountain, and groups of statuary, sufficed to carry the mind away to the country which had been the cradle of horticulture as well as of the higher arts.

Moreover, as Italy has a past no less glorious and interesting than her present is promising and her future hopeful, it would obviously have been a grave oversight on the part of the Exhibition organisers to omit profiting by the force of contrast, and do nothing to enable visitors to realise the Rome of the Cæsars as well as the Rome of the Savoys. The result, therefore, of their solicitude in this respect was that the Exhibition Grounds were adorned with a series of scenic and architectural reproductions of some of the most celebrated monuments and localities of ancient and mediæval Italy, including the Palazzo dei Signori of Perugia, the Façade of the Cathedral at Como, the Temples of Vespasian, Saturn, and Vesta, the Palace of the Cæsars, the Forum Romanum, the Arch of Titus, the Arch of Constantine, the Arch of Septimus Severus, the Column of Phocas, the Via Sacra, the Locus Vestalium, a Street in Pompeii, and a Roman Market Place. Setting off and completing the series of fasci-

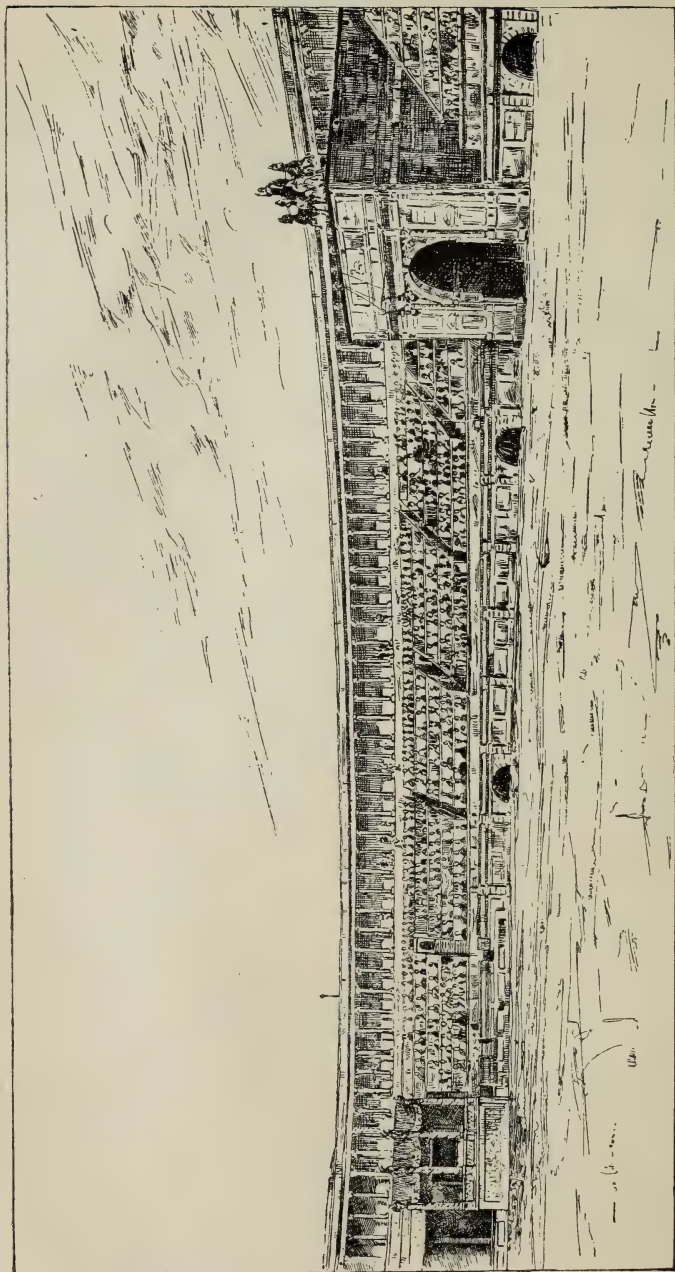
nating pictures thus represented, the Gardens further contained a diorama of the enchanting Bay of Naples, as well as a reproduction of the Blue Grotto of Capri—the Fingal's Cave, so to speak, of Italy—a group of Tuscan farm buildings, several characteristic cafés and kiosks (including the “Quirinale” Restaurant), Faenza pottery and other art-product pavilions, wine chalets, band-stands, a marquee capable of holding 4,000 persons, and used especially for the daily concerts given by the much-admired mandoline players of Naples, as well as by the famous Sorrento singers and Tarantella dancers. A separate theatre and concert-hall \* was also devoted at other hours to the performances of the celebrated troupe of marionettes conducted by the brothers Prandi, of Brescia, † whilst on special occasions it served for meetings, concerts in which distinguished Italian artists took part, as well as for lectures on the resources of Italy; ‡ and

\* This building, which was capable of accommodating upwards of 1,200 persons, was designed by the architect, Mr. T. W. Cutler, in imitation of the Palazzo dei Signori of Perugia.

† Of these marionette performers, *The Standard* wrote that “never before had so elaborate and complete a troupe been seen in this country;” while another critic (“Dagonet,” in *The Referee*) prophesied that “they would draw all London.” Their chief performance was “Amor,” a grand ballet in two parts and eighteen tableaux, beginning with the creation of the world, traversing some of the chief fields of Italian history, and ending with the final apotheosis of “Love.”

‡ Following the practice of other great Exhibitions, both national and international, Mr. Whitley desired that lectures should be held periodically on the arts and industries of Italy, with a view to popularising such subjects and to diffusing a knowledge of such Italian products as possessed most interest for Englishmen. Many authoritative and competent persons spontaneously offered to comply with this wish. The first lecture of the series was delivered by Mr. C. E. Parker Rhodes, late





THE COLISEUM.  
(ITALIAN EXHIBITION.)

last, and most remarkable of all, a reproduction of the Coliseum with its Roman sports, gladiatorial combats, wrestling bouts, chariot and foot races, triumphal processions, and all the other stirring spectacles that went to make up a Roman holiday. In the preceding year the huge space at Earl's Court, now transformed into the Flavian Amphitheatre, had formed the scene of "Buffalo Bill's" performance; but the revolver, the scalping-knife, the lasso, and the Winchester repeating-rifle of "Wild West" warfare were now exchanged for the gladiatorial short sword, the net and the trident of the Roman arena; and it was hard to say which species of personal combats exercised the greater spell on the spectators.

As a mere show this reproduction of "Rome under the Cæsars" was admitted to be one of the finest and most interesting things of the <sup>The</sup> Coliseum. kind that had ever been essayed in England, and a perfect triumph of scenic art. By continuing the semicircle of seats right round, the "Wild West" Arena had been converted into a wonderful resemblance of the Flavian Amphitheatre, its dimensions, for one thing, being exactly the same as those of the Coliseum. The section opposite the modern auditorium had been ingeniously arranged so as to imitate the solid tiers of seats which rose up from the old

of H.B.M.'s Consular Corps, on "The Future of Italian Wines;" and he was followed by Mr. William Hudson, President of the Wine Jury, with a most interesting paper on "Wine in relation to the Wines of Italy" (see Supplement, p. 486); while Mr. J. S. Jeans spoke on the "Reconstruction and Revival of Italy" from the statistical point of view.

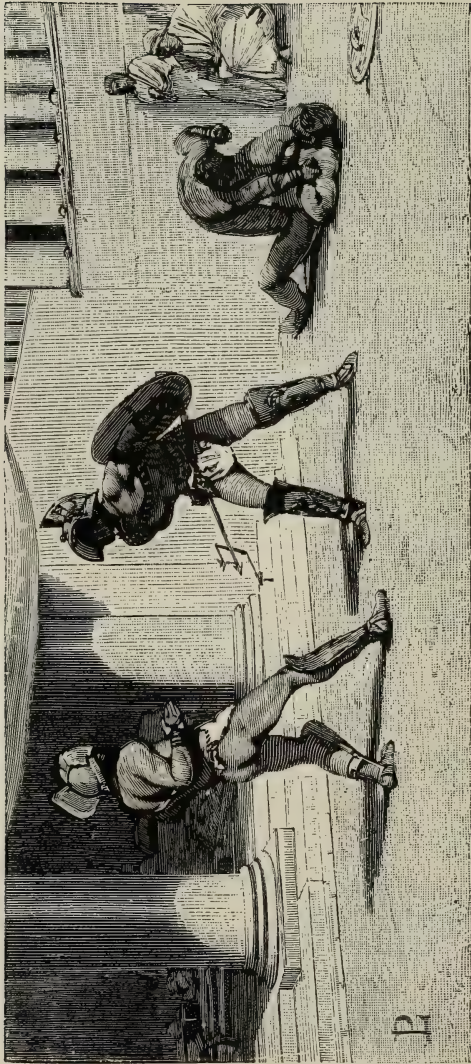
arena. The front seat was occupied by a crowd of people arrayed in old Roman costume, while the perspective delusion of the canvas above this, with its tiers of crowded seats, was wonderfully complete. On one side was a spacious stand for the Emperor Titus, his Consort and Court, and on the other a band of music in Roman dress—gorgets, crested helmets, and scarlet tunics.

About five hundred executants—all correctly habited—had been trained to take part in the various performances which were given within this amphitheatre, and which were wound up by a dazzling triumphal procession of Roman legionaries, Etruscan warriors, Gauls, Britons, Consuls, Senators, Vestal virgins, gladiators, furred barbarians bearing copper shields, priests, charioteers, and equestrians—a procession which never failed to elicit loud cheers from the spectators, of whom about 20,000 could be accommodated with sitting and standing room.\*

This Coliseum Show certainly formed a most

\* The following programme will give some idea of the comprehensive and attractive nature of this Coliseum entertainment: (1) Grand Entrance of the Emperor Titus. (2) Foot Races. (3) The Chariots. (4) Amazon Contest. (5) Wrestling Bouts. (6) The Rescue of the Innocents: Quadro Vivente in the Arena—a living reproduction of Prof. Sciuti's "Battle of Imera" and Human Sacrifice by the Carthaginians. (7) Horse, Foot, and Chariot Competitions. (8) Obstacle Race. (9) Net and Trident Combat. (10) Grand March: Roman Guards—Etruscan Guards—Gauls—Legionarii—Imperial Guards—Pretorians—Young Gladiators—Gladiators—Female Gladiators—Buccinæ—Ensign-bearers—Lictors—The Vestals' Guard—Flaminii—Trumpeters—Augurii—Runners—Wrestlers—Slaves—The Emperor Titus—Consuls—Senators—Vestals—Matrons—Populace—Auriga—Mounted Guards.





GLADIATORS.  
(ITALIAN EXHIBITION.)



attractive feature of the Italian Exhibition, yet no one could say of it, as had been asserted of the "Wild West," that it was "the tail that wagged the dog." With the view of obviating a repetition of this reproach, Mr. Whitley resolved to prove that the Italian Exhibition could be made a complete success without the aid of spectacular accessories, and consequently he waited until his new venture had received the certificate of public applause before seeking to enhance it by the additional attraction of a few dramatised pages from the glowing chronicles of Suetonius and Gibbon. The "Wild West" performances began with the opening of the American Exhibition, while the public were only admitted to view the amphitheatric diversions of Imperial Rome after two months' probationary inspection of the industrial and artistic products of modern Italy, by which time the sting had been taken out of the reproach that was levelled against the American Exhibition.

At the same time the Director-General neglected no means of attracting as many visitors as possible to the Exhibition, and in addition to renewing his arrangements with the various Railway Companies for the selling of combined tickets (travelling and entrance) at reduced rates, he granted special facilities to schools, colleges, military corps, and working men's societies, and these facilities were taken advantage of very largely. Wishing that even the classes least favoured by

Vast  
numbers  
and variety  
of Visitors.

fortune should enjoy the advantages offered by the Exhibition, the Executive Council determined to make it as easy as possible for them to visit it, and thus obtain at once recreation and instruction. The best means of doing this were carefully studied, and it was decided in the first instance to grant the utmost facilities to art and trade schools, and to all those institutions chiefly concerned with the education of the children of the poor. These facilities were afterwards extended to all educational institutions which applied for them, and the Exhibition was thus visited by numerous bands of pupils, including two hundred children from the Police Infants' Asylum at Strawberry Hill, and the male and female pupils of the Italian School in London. "It is well known," says the Italian Report, "that the English take a lively and constant interest in all matters connected with Italy, and from generation to generation regard it as a golden dream to visit Italy, to ascend Vesuvius, to wander among the ruins of Herculaneum and Pompeii, to explore the recesses of the Catacombs, to view the majestic piles of the Coliseum and of the ancient aqueducts, to stand on the Bridge of Sighs, and to gaze over the Canal Grande from the Bridge of the Rialto. It was natural therefore that they should flock in crowds to an Exhibition which favoured their aspirations; but what chiefly distinguished these crowds was the superiority of the class which mainly composed them. This was shown not only by their appear-

ance, but also by the number of carriages which filled the streets adjoining the main entrances, and by the interest manifested by visitors in the Fine Art and Artistic Industries Sections." \*

\* Among those who visited the Exhibition were the Ambassadors and Ministers of Austria, France, Italy, Russia, Spain, Turkey, Belgium, China, Denmark, Japan, Hawaii, Hyderabad, Holland, Persia, Portugal, and Sweden, Lady Abercorn, Lord Aberdare, Lady Abinger, Lady Alexander, Princess Alice of Hesse, granddaughter of the Queen of England, Comm. E. De Angeli, Signor E. Arbib, Dowager Duchess of Athole, Duc D'Aumale, Lord Aveland, P.C., Marquis of Aylesbury, Judge Bacon, Hon. Mrs. Baring, Earl Bathurst, Rt. Hon. Sir M. E. Hicks-Beach, Lady Beauchamp, Lord Beaumont, Countess of Bective, Lady Belcher, Countess of Belmare, Sir Risdon Bennett, Rt. Hon. Geo. A. F. C. and Lady Bentinck, Lt.-Gen. Sir M. Biddulph, Baroness Bolsover, Sir Algernon and Lady Borthwick, Viscount Boyne, Prince and Princess Betzold of Germany, Lady Brabourne, Lord and Lady Bramwell, Marquis of Bristol, Lady Brown, Earl Brownlow, P.C., Baroness Burdett-Coutts, Lady Burleigh, Sir Charles Burton, H.R.H. the Duke of Cambridge, Lord and Lady Colin Campbell, Sir Geo. Campbell, Earl of Carisford, Lady Cartwright, Lord Edward Cavendish, Lady Frances Cecil, Comm. R. De Cesare, Duchess Sforza Cesarini, Duke of Buckingham and Chandos, Gen. Sir F. E. Chapman, Prince Christian, Lord Randolph Churchill, Lord Churchill, Adm. Earl of Clanwilliam, Duchess of Cleveland, Lady Combe, Viscount Combermere, Lord Coleridge, P.C., Lord Colchester, Earl of Cork and Orrery, Countess of Cottingham, Earl of Crawford, Lord and Lady Crewe, Sir Thomas Dakin, Lord Danniver, Lady Dean, Baron Deichmann, Countess Deguney, Lady Dennen, Earl of Devizes, Lord Donington, Marchioness of Downshire, Lady Drake, Marquis of Drogheda, Sir Chas. Du Cane, Lady Dunbar, Earl of Dysart, Countess Dunraven, Earl of Effingham, Earl and Countess Egmont, Col. Lord Ellenborough, Lord Ellesmere, Marchioness of Ely, Lord Esher, Lord Eversley, Lady Farnborough, Prince Di San Faustino, Baron Favart, Earl of Faversham, Lady Featherby, Signor E. Ferrari, General Fielding, Earl of Fife, Ex-Empress of the French, Sir Wm. A. Fraser, Bt., M.A., Lady Freaque, Sir Douglas Galton, Lady Garminster, Lady Gifford, Rt. Hon. W. E. Gladstone, Sir Julian and Lady Goldsmid, Lord Gordon, Rt. Hon. Geo. J. Goschen, Lord Ronald Gower, Lady Grant, Lady Granville, Sir Edward and Lady Green, Lady Grosvenor, Sir William Guise, Earl of Haddington, Lord Hammond, Lord Hamilton, Lady Ida Hare, Lady Harnage, Countess of Harwood, Lord

Special facilities were also granted to workmen's societies, which were afterwards extended <sup>Facilities</sup> <sup>to</sup> <sup>Working</sup> <sup>men.</sup> not only to all workmen resident in London, but also to those from the country; and special arrangements were made in order to enable the latter to visit the Exhibition as easily, and with as little expense, as possible. By an agreement with the principal railway companies the latter issued on all days of the week, and from all the stations on their lines, cheap artisan tickets at greatly reduced prices, including the railway fare and admission to the Exhibition, upon presentation of a certificate proving that the holder thereof was a *bonâ-fide* artisan. Numerous workmen's societies took advantage of these concessions,

Hayes, Marquis of Headfort, Rear-Admiral Wm. A. Heath, Lady Henny, The Hereditary Grand Duke of Hesse, Lord and Lady Hillingdon, Lady Holland, Rt. Hon. Sir Massey and Lady Lopes, Lady Hood, Sir Victor and Lady Houlton, Lady Howard, Sir John Walter Huddleston, Surg.-Gen. Sir W. Guyer-Hunter, Lady Hutchinson, Earl of Ilchester, Lady Kensington, Earl and Countess of Kimberley, Lady Kinnaird, Mr. and Mrs. Henry Labouchere, Lord and Lady Lamington, Lady Laughton, Sir Wilfrid Lawson, Sir Henry Layard, Duchess of Leinster, Rt. Hon. Viscount Lewisham, Lord and Lady Linton, Lord Listowell, Sir Charles Lockwood, Marquess of Londonderry, The Bishop of London, Marquis of Lorne, H.R.H. the Princess Louise, Countess of Lovelace, Lady Lycett, Lady Lygon, Viscount Lymington, Lord and Lady Lyveden, Lady McCormac, Lord and Lady Magheramorne, Lady Maine, Duchess of Manchester, Lord and Lady Manners, Cardinal Manning, Earl of Mansfield, Earl Manvers, Dowager Countess of Mar and Kellie, Duchess of Marlborough, Countess of Mayo, the Lord Mayor, the Lady Mayoress, Grand Duchess of Mecklenburg, Viscount Melville, Lady Milford, Lady Miller, Lord and Lady Monk, Dowager Lady Montague, Duchess of Montrose, Comm. A. Monzilli, Rt. Hon. Sir John Robert and Lady Mowbray, Prince Victor Napoleon, Lady Needham, Duchess of Newcastle, Sir Charles and Lady Nicholson, Duke of Northumberland, Lady Nottage, Don Ladislao Odescalchi, Lord O'Hagan, Lady Ottaway,

and applied for certificates both for parties and for individual members ; and it may be mentioned that, amongst other institutions which availed themselves of these railway reductions, the military authorities of Portsmouth sent 800 of the Royal Marine Artillery to visit the Exhibition, as a means of recreation and instruction.

Delegates of the London Trade Council (200 in number, with their wives) were entertained at the Exhibition by the Executive Council, on which occasion they were addressed by Cav. Bonacina (President of the Italian Chamber of Commerce), who thanked these representatives of British industry for their " noble disregard of antiquated prejudices " in coming to see the Exhibition, from which he trusted they would carry away a better impression of united

Viscount Oxenbridge, Lord Clarence Paget, the Comte de Paris, Lady Sophia Palmer, Lady Alice Parks, Earl Percy, Sir Lionel Pilkington, Lady Pilston, Sir Lyon Playfair, Lady Pollard, Gen. Rt. Hon. Sir H. F. Ponsonby, Sir John Henry Puleston, Sir John Wm. Ramsden, Prince Di Camporeale, Lady Reyton, General Pitt Rivers, Lord Riverstock, Lord Roberts, Sir Robert Rollinson, Rt. Hon. Sir John Rose, Lord Rothschild, Mr. George A. Sala, Sir Edward Seaton, Viscount Sherbrooke, Lord Sidney, Lady Smart, Duke of Somerset, Earl Spencer, Lady Staples, Baroness De Stern, Sir Donald and Lady Stewart, Countess of Stowe, Countess of Stradbroke, Earl of Strafford, Sir Tatton Sykes, Bart., Lady Tavistock, Lady Jane Taylor, H.R.H. Princess Mary of Teck and the Duke of Teck, Lord and Lady Vane Tempest, Sir Henry Tichborne Count Tozzoni, Lady Trevelyan, Lady Trewe, Lady Mary Trefusis, Lord Truro, Sir Charles Tupper, Lady Walter, Lady Walters, Lord and Lady Walsingham, Sir Charles Warren, Lady Warwick, Sir Sydney Waterlow, Duchess of Wellington, Lord and Lady Westbourne, Duke of Westminster, Earl Wharnccliffe, Lady Willoughby, Sir Samuel Wilson, Lord Braby Wilton, Lord Windsor, Lord Wolverton, the Rt. Hon. and Most Rev. the Lord Archbishop of York, Earl of Zetland, Marquis Chigi Zondadari, &c., &c.

and regenerated Italy, which owed so much to England, and which would ever cherish sentiments of the liveliest gratitude towards their country.\* On the same day, too, the Exhibition was visited by about 160 Italian artisans (forming the Italian Workmen's Society of London), who were likewise harangued by Cav. Bonacina on the significance of the occasion, and great was the cheering among these representative working men of both countries when the Sorrento minstrels, by way of setting a seal on all this international fraternising, struck up the Royal Italian March.

But such fraternising had become, long before this; a marked feature of the Exhibition. Anglo-  
Italian  
frater-  
nising. Already, a day or two before it was opened, Mr. Whitley had entertained at lunch the leading members of the English and Italian Press—350 in number, when enthusiastic compliments were exchanged between these journalistic representatives of the two countries; † while the turn of another set of spokesmen came later on (6th of

\* At this meeting the following resolution was passed unanimously :—  
“That this meeting of British workmen, representing many thousands of trained artisans and mechanics engaged in nearly a hundred distinct and separate industries, expresses its earnest gratification for the opportunity of viewing in this Exhibition the exquisite industrial and artistic productions of the Italian people, worthy of that fabled land of many arts, and deserving of inspection by the people of the metropolis and the kingdom generally; and considers that such collections are not only educational to the working population of the country, but are also advantageous to all classes of the community, as a means of cementing international interest, friendship, sympathy, and social intercourse, which form the surest basis of peace as well as human progress throughout the world.”

† In the course of the luncheon the following telegram was received

June), when the Executive Council gave a similar banquet to a company of distinguished artists, *littérateurs*, and art-critics, including Sir Frederic Leighton, Mr. Andrew Lang, Sir Henry Layard,

from the Press Association in Rome, which had been apprised of the character of the gathering:—

“AMBROSI, ITALIAN EXHIBITION, LONDON.

“Kindly convey to our English and Italian colleagues in London the assurance of our friendship and brotherhood.

“Glorious old England, by holding out her hand to young Italy at the London Exhibition, assures us of her invaluable friendship and sympathy, which Italy most heartily reciprocates. We hope that Italy will do herself credit at the Exhibition, which will, we trust, prove a great success. Convey our thanks to the organisers and to the Executive Council. Our President, the Deputy, Signor Bonghi, is on his way to London. *Viva England. Viva Italy.*

“PRESS ASSOCIATION, ROME.”

The following reply was immediately despatched:—

“PRESS ASSOCIATION, ROME.

“The Anglo-Italian Press Committee, assembled at the Exhibition on the eve of the opening, have received your cordial telegram, and sincerely reciprocate your greetings and good wishes. We hope that the old and tried sympathy with the cause of Italy, which in the course of years has grown to a firm friendship, may ripen into an indestructible alliance founded on community of sentiments and aspirations.

“WHITLEY,

“*Director-General Italian Exhibition.*”

Later on (8th of August) the Correspondents of the Italian Press were again treated by Mr. Whitley to a special entertainment at the Welcome Club, the guests including Signor Gallenga, of *Times* fame, the representatives of the *Nazione*, *Perseveranza*, *Resto del Carlino*, *Gazzetta di Torino*, *Popolo Romano*, *Gazzetta di Parma*, *Piccolo*, *Gazzetta Nazionale*, *Secolo*, *Illustrazione Italiana*, *Industria*, and other Italian periodicals. On this occasion Cavaliere Bonacina, President of the Italian Chamber of Commerce in London, who had just returned from Monza, where he had been received in audience by the King, related how His Majesty had shown himself acquainted with all the details of the Exhibition, and had expressed his appreciation of the work of the Executive Council.

Mr. Manville Fenn, Mr. Oscar Wilde, Sir Victor Houlton, Signor Sciuti, Cavaliere Grant, Mr. J. G. Boehm, Mr. W. R. Pollock, Mr. Alma Tadema, Count Candiani, Signor Bonghi, who had returned from Rome expressly for the occasion, and others.\* This occasion was also marked by great indulgence in the exchange of compliments, and this current of mutual goodwill only grew broader and deeper subsequently when the Executive Council gave a banquet at the Exhibition to representative Italians in London,† at which most enthusiastic speeches

\* Signor Bonghi drank "to the kindly relations between English and Italian art, and between English and Italian art-criticism, to English artists, to English art-critics, and to the President of the Royal Academy, himself so great an artist and so fine a judge of art—two qualities but rarely combined, as Plato said more than two thousand years ago"; while Sir Frederic Leighton, concluding an enthusiastic speech about Italy and her art, said:—"My countrymen at this table will join me, I am sure, in heartiest well-wishing to the sons, present and absent, of those men who more than four centuries ago lifted Christian art to the summit of its glory. I drink to them, and in them to the future of the art of Italy; and I rejoice to be able to couple with this toast the name of the patriot, the many-sided man of letters, the wise administrator, and the statesman to whom it is in a great measure due that the Exhibition is to-day a reality, the Commendatore Ruggero Bonghi."

† At this banquet (16th of July) more than 250 guests sat down to dinner. Colonel J. T. North, President of the Reception Committee, took the chair, with the Director-General and Commendatore Bonghi on either side of him. Among others present were Cavaliere Bonacina; Baron Heath, Italian Consul-General; Cavaliere Buzzegoli, Italian Vice-Consul; Count Candiani, Naval Attaché to the Italian Embassy; Cavaliere G. Grant; Lord Aberdare; Sir John Puleston; Sir Victor Houlton; Signors Gallenga, Tito Mattei, Zuccani, Focardi, Ortelli, &c., as well as a large number of exhibitors, and the leading representatives of the English and Italian Press. Prominent among the speeches delivered was that of Signor Gallenga, who dwelt in grateful terms on the hospitality accorded by England to the Italian exiles in the days when their own country was still under a foreign yoke.



were delivered. In proposing the health of the Prince of Naples, Honorary President of the Exhibition, Mr. Whitley said:—

“As you are aware, on the 12th of May I had the honour of inviting the Lord Mayor of London to open our Exhibition, which, however, then lacked the finishing touches. The picture which we proposed to paint, that of the new life of Italy, is now, I venture to say, complete; and if we may rely on the verdict of public opinion in this country, I think that I may add, without exaggeration, that this picture, considering the short space of time in which we conceived and executed it, is such as the Italians need not be ashamed of. If the other picture, which some of us were engaged in painting last year in this same studio, was a splendid representation of ‘Energy,’ we may at least claim that this year’s picture is a no less successful representation of ‘Harmony.’ As all of us cannot, unfortunately, wield the chisel or the brush, we must perforce be content to illustrate our ideas and aspirations in other ways and by other means. I know full well that even many of those who eloquently contend for the pre-eminence of the plough over the sword are frequently obliged to take part—and that eagerly—in invasions of a very different character from the one which you, gentlemen, have so successfully accomplished in this sea-girt isle. But yet I find such an inexpressible attraction in devoting one’s efforts to make the plough an object of respect and honour, that I certainly do not blush at having opened the door that you, gentlemen, might find an entrance into our hearts and homes. The austere critic may dub me a rebel or a renegade. Allow me to say that I am as sorry for him as George Stephenson was for the ‘coo.’

“It seems to me most beneficial for the greatest number that we should assist with might and main in directing human efforts towards working more and fighting less, and to cease once for all from only talking and writing about it. I may be wrong; but if it is true that nature and art are worthy of earnest scrutiny, then

I do not know of a more pleasantly instructive method for the inhabitants of Great Britain to study those interesting subjects, than by casting a glance into the garden of Europe. Not indeed in the manner the old northern tribes looked down from the snow-clad Alps upon the smiling plains of Lombardy; not with the rapacious glance of the conqueror, thirsting to transform fertile hill-sides into scenes of carnage, but rather with the glance of pleasure, admiration, and affection. Perhaps I may be told that this is the language of rhapsody, worthy only of those who dream of a millennium. Be it so; but before admitting the charge I would ask you gentlemen present, who have such reasons for congratulation, whether after all there is not some method in this madness. . . .

“Italy has responded nobly to our call. Hundreds of thousands of persons who have never seen, and who will never see, the Italy beyond the Alps, have seen the Italy of Kensington, and the practical and permanent result for that glorious country, which in our day is the Benjamin and the best-beloved member of the European family of nations, will be as immeasurable as the ever-widening circles produced by the pebble dropped into the still bosom of a lake. The many esteemed colleagues whom I see here present this evening know that if the pebble is a small one, we have found it heavy enough to lift—so heavy, indeed, that without our unity of action, our enthusiasm for our work, our intense faith in its well-known usefulness, and without that encouragement and sympathy which from the first have been so generously granted to us as well in Italy as in England, we should probably never have been able to meet here this evening to celebrate the accomplishment of our task. I venture to add that it is impossible to estimate, at present, the real importance of this Exhibition for Italy. Only time (with its beneficent results) will judge impartially and give unto Cæsar that which is Cæsar’s.

“Although absent in person, I am quite sure that our august President, H.R.H. the Prince of Naples, is with us this evening in spirit, and I therefore invite all of you to join me in drinking to the health, long life and happiness of that illustrious Prince, who

so worthily begins his public career by heading our small invading army, during its first campaign, into so vast an economic field as Great Britain and her Colonies. Gentlemen, I have the honour of proposing the toast of the evening. I drink to the health of our Honorary President, H.R.H. the Prince of Naples."

At this point Mr. Whitley, touching the knob of an electric apparatus, made the "Star of Italy," which till then had been concealed by a curtain, shine out in a blaze of light, and its appearance was hailed with enthusiastic cheers. Before the gathering broke up telegrams were sent to the Prince of Naples, to the King, the Queen, and the Prime Minister. The Director-General was then accompanied to his residence to the sound of music and amid continual cheering.

Great also was the enthusiasm displayed a little later (2nd of August), on the occasion of the <sup>Queen</sup> inauguration of the "Queen Margherita" <sup>Margherita</sup> Room in the Exhibition by the unveiling of a life-size portrait of Her Majesty by Professor Moretti, of Perugia—a work of which Mr. Whitley had procured the loan, to quote the words of Signor Gallenga, the distinguished journalist, "after a thousand obstacles and delays." As a work of art this portrait—burnt in on glass—was no less remarkable as a new invention, than for the skill displayed in its execution, and was altogether a most charming presentment of one of the loveliest women of her time—so lovely as to allure the Director-General into the language of happy metaphor. "If even,"

he said, "the beautiful portrait of Queen Margherita were not to be unveiled to-day, we might almost say that the Queen of Italy is with us, for when had we such a day of sunlight as this?"

But this was not the only distinguished honour that had been paid by the directors of the Italian Charities' Fête. Exhibition to Queen Margherita; as the 20th of July, Her Majesty's name-day,\* had been set apart for a fête on behalf of the Italian Charities in London—the Italian Hospital, the Italian Beneficent Society, and the Italian Evening School. To the Italian Hospital Mr. Whitley had from the first allotted a free stall for the sale of articles for its benefit (under the care of Signora Ortelli and other ladies who wore the Red Cross badge on their arms), and also authorised the placing of a certain number of boxes in the more frequented parts of the Exhibition for the collection of contributions by visitors; and it was to supplement the stream of charity flowing from these sources that he organised the special fête above referred to. Its chief feature was a grand concert, the vocalists being Madame Trebelli, Signor Runcio, Signor di Puente, Signor Guido Papini, Signor Bottesini, with Signor Bicaccia conducting, and Signor Tito Mattei at the piano. Needless to say that the fête was patronised

\* Two days later the Marquis di Villamarina, gentleman-in-waiting to the Queen, telegraphed to Mr. Whitley: "Her Majesty the Queen desires me to send you her thanks for the courteous good wishes sent on her name-day, and to express her lively satisfaction at the success of your courageous undertaking on behalf of Italian industry."

by all the friends of Italy in London, and they are neither few nor unimportant.

Hitherto all the hospitality had been on the side of the Exhibition authorities, but now they were asked to exchange the *rôle* of entertainers for that of guests at a banquet which was offered, in the Hotel Métropole (29th of September), by the Italian colony in London, and by the exhibitors, to Mr. Whitley and his President of the Reception Committee, Colonel North.\* The toast of the two guests of honour, proposed by Signor Bonghi, who lauded the great and happy results of their efforts to familiarise Englishmen with Italy and her products, was received by all standing, and with a triple salvo of cheers; and Mr. Whitley on his part, replying in fluent Italian, recapitulated the incidents connected with the conception and course of the Exhibition, saying, among other things:—

A Complimentary  
Banquet.

“The Italian Exhibition has now been open nearly five months, and instead of the interest in it flagging, the British public and

\* In the unavoidable absence, through illness, of Count Robilant, the Italian Ambassador, the chair was taken by Commendatore Bonghi. On his right sat Mr. Whitley, Cavaliere Bonacina, Cavaliere Zuccani, Signor E. Arbib, Cavaliere Polacco, Signor A. Gallenga, Messrs. T. Carew Martin, Allatini, Serena, and Cavaliere Froehlich. On his left were Colonel J. T. North, Baron Heath, Consul-General, Cavaliere Ortelli, Cavaliere Buzzegoli, Commendatore Monzilli, Commendatore de Cesare, Cavaliere Grant, Mr. W. Hudson, Cavaliere Pavia, &c. The remaining seats at the table of honour, as well as those at the tables at right angles with the latter, were occupied by the exhibitors and agents, and by the representatives of the leading English and Italian papers.

‘the stranger within our gates’ come to see us in larger numbers than ever. Up to yesterday 1,258,000 persons have visited the Exhibition, and the universal and unanimous verdict of this country is that the Exhibition is unique of its kind. . . .

“From the most remote periods Italy has been a teacher to the rest of the world. One of the archæological attractions of the meeting of the British Association held this month at Bath, was a recently discovered and most beautiful Roman tessellated pavement, and now, after the lapse of centuries, we find Italy once more upon these shores—once more amongst us to educate and refine our artistic tastes and, let us hope, also, to bring us ‘glad tidings’ in the matter of beverages, replacing for the masses poisonous concoctions by honest wines. . . .

“The net result to Italy of our heavy work is that she has now got a permanent foothold in this country, and I am honestly proud that in the years to come I may turn to my children and, without either philistinism or immodesty, urge them to follow the example I have tried to set them; and as to Italy, I think I have proved that for that glorious country I have unlimited affection and disinterested devotion.”

“The speeches that followed,” says an Italian account of the banquet, “were interspersed with choice pieces of music exquisitely rendered under the direction of Cavaliere Tito Mattei, with the assistance of Signora Rubini-Scalisi and Signori Caprile and Papini. This, with the grandeur of the hall and the lavish character of the entertainment, helped to render the banquet most imposing. The general sentiment of those who were present was that the fête, both on account of its object and of the patriotic feeling which pervaded it, deserved to be long remembered.”

But in spite of this splendid testimony to the success of the Exhibition from those who were at once most interested in it and best qualified to judge, it had not been without its secret enemies as well as its open detractors; and so it came about that (on 4th of July), when the Exhibition might be considered as having taken final shape, and as now presenting an imposing appearance, Mr. Whitley determined to send in an elaborate report to the Italian Ministers, and the Italian Ambassador in London, as well as to Signor Rattazzi, of the Ministry of the Royal Household, both in discharge of the duty incumbent on him as Director-General, as also to refute certain unfounded statements circulated by persons who, not having visited the Exhibition, had possibly been misled as to the true state of matters. The result of this report was as discomfiting to his foes as it was flattering to himself. From the Italian Ministers of Public Instruction and Finance, as well as from the Ambassador in London, he received most warm acknowledgment of the services he had rendered to the cause of mutual understanding and friendly intercourse between the two countries, while the Secretary-General of the Royal Household wrote:—

“ I am much obliged for your courteous attention in sending me a copy of the letter addressed by you to some of the Italian Ministers.

“ I have perused the document with great interest and pleasure, and it has confirmed my sense of the great services you have rendered to Italian arts and industries, services which both the King and his Government know how to appreciate at their full value.

“I congratulate you most heartily on the satisfaction afforded you by the success of your noble enterprise, which I trust will grow and prosper.

“For my own part I shall always be happy under any circumstances to substantiate the sincerity of the sentiments expressed above.”

At the same time Signor Boselli, Minister of Public Instruction, telegraphed:—

“What you tell me in your report of the 4th inst. explains the splendid success of the Exhibition to which, with indefatigable zeal, you have devoted and still devote the most assiduous and unremitting attention. Therefore I have much pleasure in confirming the words of congratulation I have before addressed to you, and which are the sincere expression of my heart towards you.”

It was on this same occasion, too, that Signor Bonghi, referring to the attack on the Italian Exhibition in the Italian Senate by Signor Rossi, thus wrote:—“Whitley, to whom belongs the merit of the conception of the Exhibition, is a miracle of precision of thought, and of rapidity of action. Would to Heaven that Italy had such a man as he to direct her affairs!”

With a view to maintaining a strict neutrality as regards the appointment and the awards  
The Juries. of the juries, the Executive Council had resolved to entrust all the arrangements relating to the selection and proceedings of those bodies to the Italian Chamber of Commerce in London. As it had done with reference to the allotments, the classifi-



cation of exhibits, the carriage of goods and the appointment of agents, so, too, in the matter of this delicate subject, it left everything in the hands of the Chamber, declining, on its part, all responsibility. It undertook, however, to defray the expense of suitably entertaining the jurors during their long and difficult labours, as well as to provide the necessary attendants and other usual accessories. This task of organising and appointing the juries by the Chamber of Commerce was by no means easy. Considerable experience in such matters was requisite, in order to determine the principles on which it would be most expedient to conduct the examination of the various sections. An intimate knowledge of the London market was also necessary, with a view to the selection of competent and authoritative persons to conduct such examination.

On the first of these points the Chamber was of opinion that it would be superfluous, if not useless, to repeat in London the awards which had been given from time to time in Milan, Venice, Bologna—in a word, at all the Exhibitions held in Italy. It was therefore agreed that, whilst due regard should be paid to the intrinsic merits of the products, the jurors should at the same time consider their special suitability to the English markets, so that their awards might not merely be certificates of the excellence of the best artistic, industrial, and natural products, but might also serve as a sort of *vade mecum* for the Italian exporter, who would find in

them a clear indication of the merits and defects of Italian products with reference to the tastes, habits, and requirements of the English markets.

The selection of the persons who were to form the juries therefore necessitated careful and patient consideration. Those chosen were all members of leading English firms, some of them of universally recognised authority in their respective lines of business. To the Director-General, on the other hand, fell the task of communicating to all the Chambers of Commerce and to the parties interested the awards of the juries and a list of the Diplomas, which were of three degrees, granted by the Executive Council in the several classes.

Of all these Jury Reports, that on wines (which will be found in our Supplement, p. 480) <sup>Italian</sup> <sub>wine-trade.</sub> was perhaps the most interesting and valuable; and if the Exhibition had done nothing but direct the attention of the English public to the subject of Italian wines, its organisers would have been entitled to the sincere thanks of their fellow-countrymen.\* Mr. Whitley himself, in a lecture on the development of the foreign trade in Italian wines (which is also given in the Supplement, p. 497), made certain practical proposals which may yet prove fertile of profit to both countries.

\* The Italian wine-growers had responded to the appeal of the Executive Council and of their National Chambers of Commerce by sending a collection of exhibits surpassing any ever seen before outside of Italy. The exhibitors of wines were over 300; and this number did not include those who sent only *Vermouth*, liqueurs, or spirits. The samples of wine shown at the Exhibition numbered over 1,200.

After being open for 148 days, and drawing a total of 1,743,445 visitors, being a daily average of 11,780, the Exhibition was closed on the 31st of October. The fact was duly announced by telegraph to the Prince of Naples, who hastened to convey to Mr. Whitley his "congratulations on the success of the enterprise you initiated, and which you directed with praiseworthy solicitude, perseverance, and sagacity until its close." Two days after the doors of the Exhibition were shut, Mr. Whitley addressed the following report as to the results of his enterprise to the Italian Premier, Signor Crispi:—

Close of  
Exhibition  
and Report  
to Crispi.

"The Italian Exhibition in London, after a brilliant period of existence, has reached its close; and your Excellency will now, I trust, permit me to set forth briefly the course of its development, the reception it met with from the British public, the advantages Italy has derived from it, and the still greater benefits she may look for in the future.

"The project of an Italian Exhibition in London was due to private initiative. Its realisation was considered by all as attended with the greatest difficulties; but though many Italian manufacturers regarded it doubtfully, it was crowned with the fullest success; and, although its development was incomplete, it was a worthy manifestation of the forces of modern Italy.

"In spite of the drawback of a most inclement season, and in spite of obstacles and difficulties of many kinds, the Italian Exhibition proved as a whole so attractive, and awakened in the British public so lively and agreeable a sense of surprise, that thousands and thousands of visitors went there not merely for pleasure or for a lounge, but for the noble purpose of self-instruction, and with the practical view of forming business relations.

“I am proud and happy to be able to say that the hopes I expressed in my initiatory circulars of September and October, 1887, in favour of those who should take part in the Exhibition, have been more than realised.

“Although the shortness of time available, the cost and the dangers of the carriage of goods, and the insufficient publicity that was given to the project, undoubtedly prevented a complete participation of Italian artists and manufacturers, still a most interesting collection was got together, which to many was quite a revelation.

“In the Fine Art Section the British public, though regretting the absence of some of the most renowned artists, attended in large numbers, and the greatest interest was manifested by all classes of the population.

“Numerous reproductions of exhibits in the Fine Art Section and in the various industrial classes were sold, and orders of considerable magnitude were given both by private individuals and by English firms.

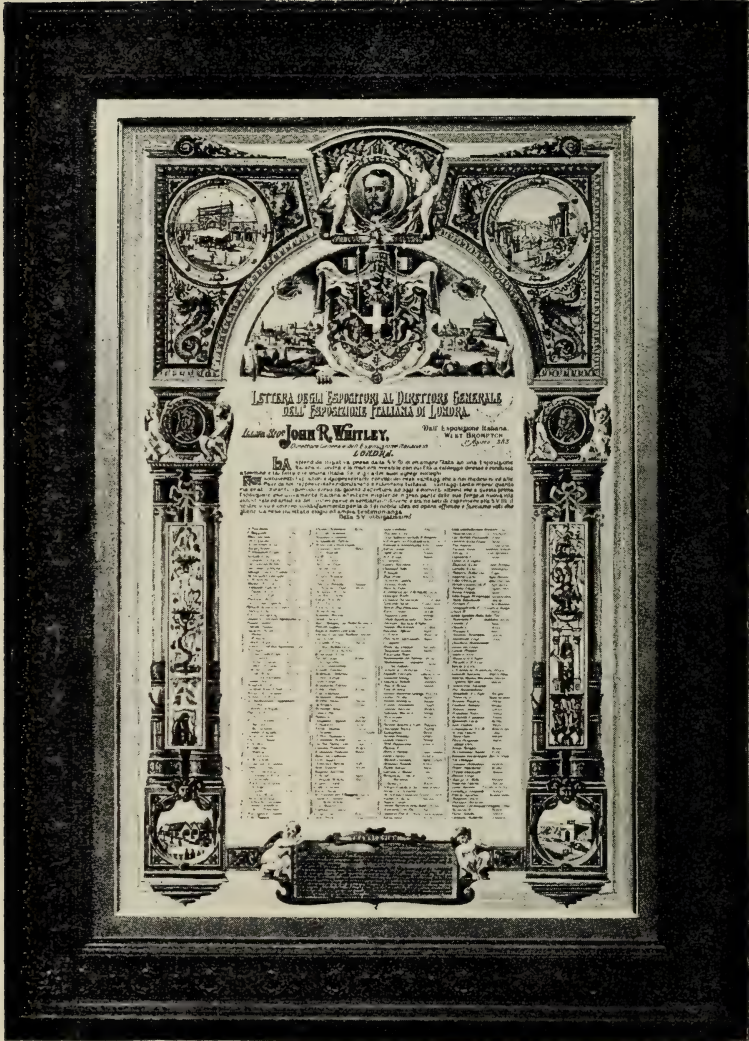
“Not less great and important were the results achieved by the exhibitors of natural products. Italian wines had the opportunity for six months of being daily tasted and appreciated by thousands of visitors, and the very flattering verdict given in their favour by the wine jury will contribute in no small degree to the development and brilliant future which is in store for that branch of commerce in these islands.

“It is worthy of notice that the reports published by the several juries on the various industries emanate from representatives of the most respected firms in Great Britain, and it is certainly no small help to Italian manufacturers being praised by those whose sound judgment and high position lend to their words an indisputable authority in the eyes of the British public.

“The amount of the sales effected by the exhibitors is estimated at a minimum of about ten million Italian lire, as stated by the Italian Chamber of Commerce in London.

“The permanent results that have accrued to Italy from this Exhibition will be recognised and estimated with reference to their undeniably useful and profitable character.”





EXHIBITORS' TESTIMONIAL TO MR. WHITLEY.  
 (ITALIAN EXHIBITION.)

But, as in English courts of law, a man's testimony in favour of himself is accounted of less value than the evidence of independent witnesses, let us supplement the above report by the following communication which was addressed by the Exhibitors themselves to Mr. Whitley three months only after the opening of the Exhibition:—

Thanks  
from the  
Exhibitors.

“ ITALIAN EXHIBITION,

“ WEST BROMPTON, LONDON, S.W.,

“ August 1, 1888.

“ JOHN R. WHITLEY, ESQ.,

“ Director-General of the Italian Exhibition.

“ *The magnificent idea you conceived of inviting Italy to an Italian Exhibition in London, and the admirable manner in which you advocated, organised, and brought to a successful issue that undertaking, redounds to the honour of Italy, of yourself, and of your worthy colleagues.*

“ *We, the undersigned exhibitors and representatives, being convinced of the substantial advantages, both moral and material, which have accrued since the opening of the Exhibition, and which still continue to accrue to ourselves and to the firms we represent, and being further convinced that this, the first exclusively Italian Exhibition held abroad, reflects in a representative manner the new industrial and artistic life of our country, feel it to be at once a duty and a pleasure to express to you, Sir, our sincere and hearty admira-*

*tion of your noble initiative and of your unwearied labours, which will, we trust, meet with the universal acknowledgment and praise to which they are so abundantly entitled."*

[Here follow the signatures of exhibitors.]

At the close, too, of the Exhibition Mr. Whitley received letters of grateful acknowledgment—35 in number—from the Chambers of Commerce of the chief Italian towns,\* while the Minister of Commerce (Signor Grimaldi), speaking in the Chamber of Deputies, declared in words, which we have prefixed to this chapter, that, "from a commercial point of view, the Exhibition had been a complete success." Nor can we refrain from quoting the words with which the secretary to the Turin Chamber of Commerce (Signor Palestrino), who was commissioned by the Italian Government to superintend the return of the various collections contributed by the Government, concluded his Report. "It only remains for me, dear Mr. Whitley," he wrote "to express to you once more my sincere admiration and my profound gratitude for the remarkable work which, with rare tenacity and incomparable activity, you have brought to completion, to the advantage of my country. I trust that the moral and material results

\* These towns included:—Ancona, Arezzo, Bergamo, Bologna, Cagliari, Caserta, Catania, Civitavecchia, Como, Cosenza, Cremona, Ferrara, Florence, Foligno, Genoa, Lecce, Lecco, Macerata, Mantua, Milan, Palermo, Parma, Pesaro, Pisa, Reggio, Ravenna, Rimini, Rome, Salerno, Siena, Syracuse, Treviso, Turin, Udine, Venice.



of the London Exhibition will not be lost for Italy. Certainly all Italians will ever remember the name of John R. Whitley, the courageous initiator, the indefatigable organiser, and the worthy director of the first exclusively Italian Exhibition held abroad.”\*

But of all the compliments which were thus paid to Mr. Whitley for the great success of his beneficent work, perhaps the most elaborate and flattering was embodied in the following communication addressed to him by the well-known statistic, Signor Commendatore Raffaele De Cesare, who had visited the Exhibition and done much himself in Italy to promote its accomplishment:—

The Moral  
of the  
Exhibition.

“ROME, February 1, 1889.

“DEAR SIR,—You have asked me for some moral reflections on the Italian Exhibition in London, and have urged your request so courteously that I cannot decline to comply with it. Now that the Exhibition is a thing of the past, it behoves us to judge of it, as of all things that belong to the past, with perfect fairness, and above all without any *parti pris*. Having had the honour of being a member of the Roman Committee, and having visited the Exhibition last October, when I accompanied my friend Commendatore Antonio Monzilli, Director at the Ministry of Industry and Commerce, I am in a position to give free expression in this essay to my opinion as to the merits of the Exhibition, and to set forth the advantages which have accrued from it, and still more those which may be

\* Room may also be allowed here for the following letter:—

“29, DE VERE GARDENS, Dec. 21, 1888.

“DEAR MR. WHITLEY,—I have just returned from Italy after an absence of some months, and can report very favourably of the impression made there by the success of the Exhibition. Believe me, dear Mr. Whitley, yours very sincerely,

“ROBERT BROWNING.”

expected to accrue from it, to Italy. I shall therefore write 'The Moral of the Italian Exhibition in London' as on a former occasion I wrote 'The Moral of the Antwerp Exhibition.' This new essay, though perforce more condensed than its predecessor, will not, I trust, be lost for us Italians.

"In the first instance I wish to emphasise this point, that none of the Exhibitions in which Italy has taken part during the last twenty-eight years entailed less expense on the Treasury, or conferred greater advantages on the exhibitors. When we consider the cost of previous Exhibitions, such as the Vienna Exhibition of 1873, the Paris Exhibition of 1878, the Antwerp Exhibition of 1885, and when we take into account the various National Exhibitions held here during recent years, and compare the expenditure they involved with the slender pittance which the Government paid for the carriage of exhibits to London and back, we are forced to the conclusion that the Italian Exhibition at West Brompton can only be censured, with reference to the Government support it received, by those who are determined to find fault at any cost.

"I have procured the official figures of the expenses connected with former Exhibitions. The Vienna Exhibition of 1873 cost one million lire, the Paris Exhibition cost 850,000 lire, that of Antwerp half a million; the Milan Exhibition of 1881 received from the Government a subsidy of half a million lire, the same amount being paid last year for the Exhibition held at Bologna. The London Exhibition will not cost the Government 80,000 lire. Nor was the number of exhibitors in London small. They amounted to 1,743. At Antwerp the number was 665, in Paris in 1878, 2,041. The participation of exhibitors in former Exhibitions was promoted by the Government with the numerous means at its disposal. For the Italian Exhibition in London the Government did, indeed, do much by means of circulars and recommendations; but private initiative, assisted by certain Chambers of Commerce, with laudable zeal, did most. You, dear Mr. Whitley, were the Peter the Hermit of this beneficent crusade: for you traversed the half of Italy, speaking in public at Turin, Milan, Florence, and Rome, and astonishing us Italians by the great and picturesque facility with

which you speak our language. You had interviews with the King, several Ministers, and many politicians, and were able to inspire all with the conviction that the Italian Exhibition in London was destined to be crowned, not with a mere academic or conventional, but with a thoroughly practical success, and that it was calculated to promote the development of our production and national wealth.

“The distinguishing feature of the Italian Exhibition in London was found to be its originality. Its object was not academic, but essentially and avowedly commercial. Inducements were held out to exhibitors, not in the shape of awards, but of the advertisement and sale of the products in the London market, the largest and most varied market in the world. There was no international jury appointed to deliver compared and often complaisant or incompetent verdicts. The jury was an English jury, selected from amongst the most competent men in the United Kingdom, who were to judge of the merits of the various products, first intrinsically, and then with reference to the English market, and the greater or lesser probabilities of their finding a sale there. The verdicts of the jury were not to be limited to the awarding of prizes, and to the explanation of these prizes a few years after in reports which are read by few. They were rather to form a collection of simple and practical counsels as to the merchantable qualities of, and as to the means of accrediting, Italian products in England. And now, if we peruse the collection of the awards and observations of the various juries—which are really practical lessons in commercial technology—published just after the Exhibition was closed, as well as some reports published even earlier, we have what I would call the ‘Moral of the Italian Exhibition in London.’ Where could one find a monograph at once more exact and more complete, more persuasive and more simple, than the report of the wine jury, to which is appended the magnificent lecture delivered by Mr. Hudson on the 28th of September? In perusing these pages we perceive what an important future is in store for our wines in England, if we will only make them in accordance with the requirements of that market. This future is of all the more value to our country in view of the tremendous crisis which at present affects the wine

interest. Hence the desirability of our producers and capitalists uniting and forming powerful companies, and carrying the English market by the good quality of their products and by an adequate system of advertisements. If the Italian Exhibition in London had had no other effect than that of letting us know exactly what is wanted in order to open up the English market to our exuberant wine production, it would deserve to be gratefully remembered by the Italians and by their Government.

“Nor will the Italian Exhibition prove barren of results, like those of Vienna, Paris, and Antwerp, as regards other products of our agriculture and industry. In my opinion, as I have stated on former occasions, Universal Exhibitions, with their antiquated method of international juries and awards, are played out.

“I returned to Antwerp three years after the Exhibition of 1885, at which I had had the honour of being President of the Italian jury, and I spent forty days in Antwerp, Brussels, and other Belgian cities, endeavouring to ascertain whether, as a sequel to the indisputable success achieved by our countrymen, any premises had been opened for the sale of Italian produce, or whether any company had been formed for the importation of those industrial or agricultural products which had met with most favour at Antwerp. Unhappily, I was convinced that nothing of the kind had occurred. Indeed, the result was worse than merely negative. Many Italian exhibitors of jewellery, pottery, glass, and furniture, who had sold well at Antwerp, fared badly at the great Exhibition in Brussels. Signor Ferro, one of the most esteemed and enterprising exhibitors, who, with profit to himself, opened a Venetian glass-blowing pavilion at the Antwerp Exhibition, opened a still larger one at the Brussels Exhibition, and in six months lost what he had made at Antwerp, and something more besides. So different were the results of these two ventures, in the course of three years, in two cities situated in the same kingdom, at a distance of only fifty minutes by rail from each other. For a country like Italy, which stands in such urgent need of commercial expansion, International Exhibitions on the old plan are, as an advertisement, of ephemeral advantage. The advertisement lasts as long as the show is open.

What is wanted is continuous and extensive advertising. I have not seen, in any country in Europe, any Italian agricultural or industrial product advertised on the gigantic scale on which, for instance, Pears' soap and Colman's mustard are advertised; nor indeed even on a more modest scale. We are as yet poor and inexperienced. We only understand commission business, and shun all risks. Among the Latin peoples we are, in a commercial respect, the most backward and disorganised. The spirit of collective enterprise is wanting. We go to Exhibitions, we sell, we take orders, and come away again without having profited by our experience and by the knowledge acquired of foreign markets.

“It will not be so in London. The Exhibition leaves something that will survive it. In the first place, the advertisement you organised was immense, and I have much pleasure in recording this. The whole Exhibition, which lasted six months, and was visited by about two million people, was a gigantic advertisement. And not only the Exhibition, but all its adjuncts: the magnificent catalogue, of which 500,000 copies were sold, the reproduction in the gardens of some of the principal monuments of Italian art, the lectures, the reports of the juries and the high authority of the latter, the banquets with their complement of speeches, and, lastly, the powerful and disinterested support of the English Press, which every day dwelt at length, and in the friendliest terms, on the Exhibition, describing every feature with the greatest minuteness. The great sight of London from May to November was the Italian Exhibition at West Brompton. The results far surpassed all expectations. Never was so much sold before in any Exhibition, particularly of those products which are a specialty of Italian industry, viz., furniture, bronzes, terra-cottas, glassware, &c. At no previous Exhibition were so many orders for reproductions received, orders amounting, in some cases, to the whole amount of work the exhibitor could turn out in a year. If we could ascertain the exact amount of the sales and commissions, I believe the total would be enormous. Lastly, no Exhibition ever prepared the ground for the formation of a great company for the importation of Italian wines like that which is now being formed in England, and which

will, I trust, unite its efforts to those of the companies formed for the same purpose in Italy.

“The success of the Exhibition in London is partly due to a special circumstance. You, dear sir, are well acquainted with the flower of the Italian colony in that city, and know what an amount of moral and economical wealth it represents, and what assistance you received from it in organising the Exhibition. The Chamber of Commerce concentrates these forces. They are merchants, bankers, and shipowners, who together represent a capital of many millions and a still more important capital of activity, talent, and respectability. The names of Messrs. Zuccani, Bonacina, Arbib, Ortelli, Narizzano, Serena, and Allatini are guarantees of commercial honesty and seriousness. Long absent from their country, they lived in it again during the six months of the Exhibition, and were enabled to gauge its economical and industrial progress, and to see how much the English market might be opened up to Italian products, more particularly to such as now find the French market closed against them. The idea of a great *depôt* of Italian wines originated among them, and we may look to them to take the initiative in other schemes, including possibly that of an Italian Bank. By means of the Exhibition the colony has been brought into touch with the mother country, and now places at the disposal of the latter the benefit of its experience and of its moral and economical forces. On the other hand, my fellow countrymen must understand—and I say so frankly—that if they do not profit by the teachings of the Italian Exhibition in London, the fault will be entirely their own. Above all, they must understand that the time is past for a commission business of a few products; that this is a time for conquests—conquests by the strong, the capable, and the honest. In London there is an Italian agricultural and industrial trade; but it is poor as compared with that of other countries; it possesses no collective organisation, and often damages itself by a competition actuated by spite and envy. This is the case as regards butter and cheese. Perhaps since the institution of the Chamber of Commerce these scandals have diminished; since the Exhibition we may hope that they have

ceased. Commerce is strong in proportion as it is organised. Among the Italian merchants, particularly those who deal in alimentary produce, and who represent the larger portion of Italian trade with England, it has not been found possible to form a syndicate. It would almost seem, dear Mr. Whitley, as if we Italians carried on amongst each other, even abroad, something of that civil war which occasioned our miseries in the past; and this war, fought out with every kind of weapon, exercises a deleterious action on all our trade, discrediting and impoverishing it.

“If the Italian Exhibition in London were to be repeated, as I trust will be the case in a few years’ time, some blemishes which marked the last one will be guarded against. The Exhibition at West Brompton undoubtedly betrayed the haste with which it had been got up. In October, 1887, I was staying at Città di Castello, in Umbria, when I received a letter from Cav. Roberto Stuart, who was staying at Perugia. He informed me of the project and asked me for my support.

“The matter seemed to me a dream. I went to Perugia and had a long interview with that dear friend, but he failed to convince me, I do not say of the usefulness of the project, but of the possibility of carrying it out in such a brief space of time without the direct aid of the Government. I knew very little about the American Exhibition, and had read the letters that had passed between Guglielmo Grant and Edoardo Arbib. I did not know you, and I had not yet been in England. One evening, in the following November, G. Grant held a first meeting at his house, to which a few of us were invited. Among those present were: Bonghi, Vitelleschi, Doria, Sforza Cesarini, Jacovacci and Odescalchi.

“More doubts than hopes were expressed; finally, however, it was agreed to hold a larger meeting and to form a permanent committee. This was done, and towards the end of December the committee was formed under the presidency of Commendatore Bonghi. Several capable and energetic persons formed part of it. If the pecuniary support of the Government was limited to the conveyance of the exhibits to London, it must yet be admitted that, from the first day of its existence, the above-mentioned Committee

received the most ample, hearty, and useful support from the Ministry of Agriculture, Industry, and Commerce, from the Ministry of Marine, and from that of Foreign Affairs. Signor Bonghi worked most energetically for the success of the enterprise, which received, moreover, a powerful impulse from yourself, for, during the few weeks you were in Italy, you succeeded, thanks to your prodigious activity, in forming other committees, arousing public opinion, and in obtaining from the King the acceptance by the Crown Prince of the honorary presidency of the London Exhibition, together with the promise that His Royal Highness should be present at the inauguration, or visit it later on. In the space of only three months the Exhibition was organised, and 1,743 exhibitors responded to the appeal. In the beginning of April, the *Plata* sailed from Genoa for London, bearing its precious cargo, and followed by the anxious solicitude of the Central and Provincial Committees. Guglielmo Grant's mind was not relieved till he learned that the *Plata* had arrived safely in the London Docks.

“A few months later Commendatore Monzilli and I went to London to visit the Exhibition. We arrived on the very evening when the Italian colony and the principal exhibitors were giving the banquet in honour of yourself and of Colonel North, in the grand hall of the Métropole Hotel, which banquet was to have been presided over by the Italian Ambassador, Count Di Robilant, and was, owing to the illness of the latter, presided over by Commendatore Bonghi. We found over 300 Italians assembled together to do you honour, and to express to you the gratitude of our country for all that you have done for it, by conceiving and carrying out your bold design. At that banquet the Italian colony was represented by all its leading members, men who have achieved distinction either as financiers, as artists, or as philanthropists. Many speeches were delivered, some of which sounded rather hyperbolic to my friend Monzilli and myself. Having some experience of such banquets, we thought that the excellence of the dinner and of the wines (all of which, with the exception of the champagne, were Italian) had fired the imaginations and loosened the tongues of the orators.

“But after our first visit, the following day, to West Brompton,



after we had witnessed the results of your activity and that of your colleagues, we experienced, dear sir, a legitimate sense of pride and complacency. When we saw so many beautiful articles admired and desired by thousands; when we saw our country and its products, in that country which excels in *réclame*, made the subject of a *réclame* which it would have cost us millions to purchase; and when we beheld among the products displayed in wide and splendidly illuminated galleries so many artistic and historic mementoes, it seemed to us as if we were in Italy, and as if Italy were being visited by wondering and admiring crowds. It looked like a dream. A year before it had not even been thought of. Now the 'Italian Exhibition' stood revealed in all its grandeur. If the season had been less inclement, not two, but four millions of Englishmen would have visited West Brompton.

“But, returning to the point, the Exhibition betrayed the haste with which it had been got up. It would have been unfair to judge of industrial and agricultural Italy, as a whole, by what was there. Many industries were represented imperfectly; others excessively. The art collection, for instance, was exuberant, and did not lead to much business, though the sales in that section amounted to about 420,000 lire. There was a plethora of small exhibitors, the plague of all Exhibitions, who had sent rubbish, or at best goods that were quite unsuited to the English market. Such is the force of tradition, that to all Exhibitions one can send, not necessarily what is essentially good and marketable, but all that is considered good by the party who presents it. Hence disenchantments and disappointments. It was proclaimed in vain that the Italian Exhibition in London was to be different from previous Exhibitions; that it was necessary to send, not what caprice or vanity suggested, but what was likely to be profitable. Something was obtained in this direction, but not as much as would have been desirable. There were 400 exhibitors of wines and liqueurs who provoked the severe verdict of the jury, their wines being in large measure unripe, sharp or thick, and their liqueurs utterly detestable in a country like England that requires matured wines and perfect liqueurs, which it buys regardless of cost. The good wines were sold largely; but the

jury were severe on the liqueurs, stigmatising them as a 'useless production,' and advising the Italians not to persist in their manufacture. Samples of cereals were also sent to a country which grows the best cereals in the world. Though the most stringent instructions were sent to our provincial committees, we did not succeed in keeping out exhibitors of useless products. Perhaps it was not an unmixed evil; for the considerations they suggested to the jury will bear good fruit.

"I earnestly trust, dear sir, that in the interests of my country, the Italian Exhibition in London will be repeated, and that it will be carried out on a more practical footing. The experience of the past warrants confidence in the future. We must, and doubtless shall, do more and better. The lessons contained in the reports of the juries will not be forgotten; on the contrary, they will mark a new departure in the development of Italian trade with England, a trade which we Italians must do our best to render active and flourishing. The first Exhibition has served as a study or inquiry; it has, so to speak, sounded the depths of the waters. With regard to the principal products, the result of our experience is that, in the matter of wines, England wants matured wines, the fermentation of which is complete, and which contain no extraneous substances; that our liqueurs are handicapped by the use of bad alcohol, and that their pretended originality and petty imitation of the liqueurs of other countries are also against them; and lastly, that we should manufacture good spirits of wine that might take the place of the French article, which, since the invasion of the phylloxera, has been kept for home consumption. The place left vacant by France is hotly contested by Spain, Portugal, and California. From the samples sent to the Exhibition, the jury inferred that Italy might successfully compete with those countries, and that her spirits of wine might hold their own on the English market.

"Continuing this rapid survey of the reports of the juries, I find for each product some appropriate words of advice, and as regards the alimentary products this advice is often a revelation. As an old juror at International and National Exhibitions, I am in a

position to speak with some authority. The English jury pronounced the Italian butter good, but varying in quality according to the places it came from: badly packed, and, therefore, ill-adapted to travel far. Amongst our cheeses, Gorgonzola has gained much in public favour; but, owing to the unfortunate competition between producers and merchants, its quality is no longer what it once was, and prices are falling off. With reference to olive oils, the jury observed that the samples exhibited could not be considered exceptionally perfect. They remarked that the improvement in the manufacture of seed oils was greater than in the manufacture of olive oils, a verdict which coincides with the one contained in my report of the Paris Exhibition of 1878. All that the jury say about the Italian pastes, eggs, and sausages is perfectly correct. The report on art furniture is comforting. The jury pronounced this collection to be without a parallel in the history of Exhibitions. At the same time they pointed out that certain articles would suit the English taste better if the style of decoration were less pompous, the lines more accurately drawn, the framework better finished, if, in a word, the old masterpieces were more faithfully reproduced. The success of the Exhibition at West Brompton was, in fact, chiefly due to the art furniture.

“Here I pause. This essay might be prolonged, but the moral of the Italian Exhibition in London must be gathered not so much from these pages, as from the reports of the juries. All that I have written is the result of observations I made in London and of conversations I had with competent persons. In my opinion that Exhibition was an economical event of capital importance, and a great lesson in practical economy which will not be forgotten. We shall see ere long whether Italian producers will profit by it to the full. In view of such results we may well forget the disagreeable things which are inseparable from every Exhibition; and you, dear Mr. Whitley, who, amid so many triumphs have not been exempt from trials, should derive comfort from the thought that the work, to which you devoted all your energies of body and mind was a complete success. The same applies to those esteemed members of the Italian Chamber of Commerce in London who, in the fur-

therance of your enterprise, sacrificed time, energy, and money. . . . Of all the Exhibitions Italy has taken part in during the last twenty-eight years, none was more profitable to the exhibitors and less burdensome to the finances of the State than this one. This is a dogmatic truth which I proclaimed at the outset and which I repeat at the close. To believe, or to pretend to believe, the reverse implies ignorance or prejudice, the reasons for which may be several, and not all of them, perhaps, avowable.

“ Believe, dear Mr. Whitley, in the esteem and gratitude of all—and we are not a few—who know you in Italy. *Il tempo è galantuomo.*

“ R. DE CESARE.”

So successful, indeed, had been the Exhibition of which the moral was thus so comprehensively drawn by Signor de Cesare, that, even before it had reached the middle of its course, it was seriously proposed to repeat it in the following year on a much larger and more representative scale. But, although the initiatory steps were taken in this direction, and although the scheme was favourably viewed by King Humbert—by whom Mr. Whitley was again graciously received at Rome soon after the close of the Italian Exhibition of 1888 at West Brompton—it encountered such an amount of lukewarmness and supineness in some other quarters as to render impossible its realisation so soon as contemplated; and meanwhile others of the aspiring sick and halt among the nations had profited by the temporary indecision of the Italians to step down before them into the industrial Pool of Siloam.

A Second  
Italian  
Exhibition.

But as the lapse of time filled them with regret at having missed this other opportunity of advantage to themselves and their country, so it also tended to increase their gratitude towards the man who had done so much to promote their economic interests; and this growing feeling found due expression in the form of a handsome gold medal, accompanied by an illuminated address, which, in the third year (1891) after the Exhibition, was ceremoniously presented to Mr. Whitley at the Italian Embassy in London, “on behalf of Italians for the services he rendered to Italian artists, manufacturers, and producers, by organising and directing the Italian Exhibition.” The presentation received additional significance from the fact that the day selected for the ceremony—the 7th of June—was the “Statuto,” Italy’s greatest national fête, and that it was made in presence of the Italian Ambassador, Count Tornielli, the official heads of the Italian colony in London, and other notabilities. Baron Heath, Consul-General, read the address, which was as follows \* :—

Italian  
Gratitude to  
Mr. Whitley.

“In organising and carrying out with such complete success in this metropolis, the Italian Exhibition of 1888, you afforded to Italy—awakened to new life as a nation—the means of proving, not only to England, but to all the civilised nations represented

\* The Committee were most fortunate in the choice of the two artists—viz., Signor C. Marini, Professor of Decoration at the Professional School in Florence—for the illuminated address, and Cavaliere G. Giani, of Rome, for the gold medal. The medal measures sixty millimetres in diameter and one centimetre in thickness. On one side it represents a

in this great world-centre, that, under the beneficent influence of liberty, she had succeeded in developing her arts, commerce, and industries in a manner worthy of her ancient fame.

“The benefits to our young country, which have accrued from your work, are great indeed. The Exhibition of 1888 provided Italy with an excellent opportunity of drawing attention to, and winning admiration for, the products of Italian Arts and Industries. The Italians who were then able to appreciate the talent and zeal that you expended on this great work have voted you the Gold Medal which I have this day the honour of presenting to you, in the name of the Committee which was formed with that object.

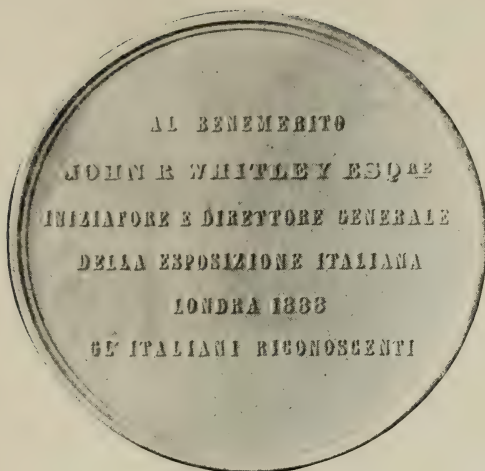
“I trust that although this testimonial reaches you somewhat late, you will nevertheless receive it with pleasure.

“This medal is an emblem of the gratitude felt for you by Italians, who consider you as one of their most trusted and valued friends. May it also assist to remind the civilised world

background radiant with the rays of a rising sun, whilst the foreground is occupied by a majestic figure of Fame crowning the Arts and Industries, amidst the emblems of Labour and the fruits of Science. The inscription on the medal is:—

“AL BENEMERITO JOHN R. WHITLEY, ESQ.,  
 INIZIATORE E DIRETTORE-GENERALE  
 DELLA EXPOSIZIONE ITALIANA,  
 LONDRA, 1888.  
 GL' ITALIANI RICONOSCENTI.”

As to the illuminated address, it is a real masterpiece, and an honour to Italian art. It is conceived in the pure *cinquecento* style. In the centre of the picture are the allegorical figures of Italy and England, united by the God of Commerce. The two upper angles, adorned with Raphaelesque designs, bear the coats-of-arms of the two countries; in the lower angles the various sections of the Exhibition (Art and Industry) are symbolised by allegorical figures. The centre of the upper and lower borders is occupied by two portraits, which are striking likenesses—that of H.R.H. the Prince of Naples, Honorary President of the Exhibition, and below, that of Mr. Whitley. The interior spaces contain the address and the names of the members of the Committee. Finally, the address was contained in a massive ebony frame, executed and presented by Signor A. Picchi, of Florence, the inventor of the system of “Cornici a sbalzo.”



GOLD MEDAL PRESENTED TO MR. WHITLEY  
BY ITALIANS.





that as long as there are, in England and in Italy, hearts and minds like yours, the bonds of friendship which unite the two nations will never be severed."

To this address Mr. Whitley replied:—

"YOUR EXCELLENCY—GENTLEMEN,—When I look around upon the numerous company assembled here this Sabbath morn, and note the friendly and sympathetic expression upon the faces of all present, my first and natural feeling is one of gratitude to God, who rules and governs all men and all things, that He has spared me to enjoy the experience of this Sabbath day, as a pendant to that of another Sunday morning, which I spent very differently, just about five years ago, at Boston, in the United States of America. On that Sabbath morn I received a communication from General Goshorn in Cincinnati, stating that, owing to advices received from London, he felt compelled to withdraw from his position of Chairman of the Committee I had constituted in connection with the American Exhibition, which was to be opened the following year in London. I knew that if the General really insisted upon resigning, I should have to begin all my work *da capo*, and as I had already spent two years upon the preliminaries, this was anything but an agreeable prospect.

"I at once determined to take the next train for Cincinnati, and whilst covering the nine hundred miles between Boston and that City, I said to myself, 'These good Americans are too much absorbed by their daily affairs to be able to appreciate the full importance of such an Exhibition. They are too much accustomed to meet every human effort with the question, "What axe has he to grind?"' to be able to comprehend and appreciate my real intentions, or the beneficial results to themselves which I am so desirous of attaining.' I was, in fact, rather annoyed at this want of faith in, and enthusiasm for, the good cause; and I decided that if the American Exhibition should prove a success, I would invite our Italian friends to hold the *second* of the series of National Exhibitions, and this because I was sure that Italians

would respond to my invitation more enthusiastically than our *affaires* American Cousins ; and because I was then, as I am still, of Lord Byron's opinion, that Italy is—

“ ‘The garden of the world, the home  
Of all Art yields and Nature can decree.’

“I venture to suggest that no gentleman here this morning regrets having helped to carry out that determination, namely, to hold an exclusively Italian Exhibition in London.

“Most gentlemen present are aware that the Italian Exhibition enjoyed an extraordinary success at Earl's Court, being visited by 1,743,445 persons, and supported by 1,728 exhibitors.

“I was not surprised to receive a suggestion from our friend Cav. Melis at the close of the Exhibition, that if its history were published, it would be better to issue it in the English language than in Italian. I considered the Exhibition, however, to be so excellent a manifestation of the artistic and industrial life of Italy, that I arranged for the publication of the record of our work in both languages—Italian and English—and I have since been continually in receipt of large numbers of letters, from all parts of the world, asking for counsel and advice, as to the organisation of similar ‘tournaments of peace,’ both in this and other countries.

“If I may be permitted the simile, you gentlemen planted in 1888 a tree of an excellent species—a tree of such abounding vigour and vitality, that even in the year in which it was planted it began to bear fruit, and the crop it has since produced has increased annually, both in quality and quantity. Last year the ‘Italo-Britannica Royal Italian Mail Steam Navigation Company’ and the ‘English and Italian Banking Corporation’ were ripened into vigorous existence ; this year we hope that, amongst other precious fruits the tree will produce, there may be one which is to be known as ‘The Italian Art Gallery in London.’ . . .

“I have mentioned three of the results of our arduous labours during that period, viz., ‘The Italo-Britannica Royal Italian Mail Steam Navigation Company,’ the ‘English and Italian Banking Corporation,’ and the proposed Italian Art Gallery. Just as I

ventured to prophesy some years ago that success would attend the organisation of an exclusively Italian Exhibition in London, so I make bold to predict success for the three interesting undertakings just referred to. All of them are civilising and ennobling enterprises, for whilst the first two continue the good work of bringing men of different nationalities and languages into closer union, the other will not only have the same beneficial effect, but will also tend to refine and elevate the tastes of my fellow-countrymen.

“ We read of the joys of gallant explorers on their return to hearth and home—when, under their own vine or by their own fireside, they recount to their children and neighbours the details of the dangers they have escaped and the stirring scenes through which they have passed. We read, too, of similar delights experienced by valiant soldiers on their return to camp after a hard-fought battle.

“ Your Excellency, I feel this morning much as those men must feel. I am near the end of the fourth of my campaigns,\* each of which has, in a sense, been an anomaly, for, although I have been permitted to conquer four different nationalities, yet each of them has also taken me captive. This morning I feel like a soldier who has been called out of the ranks to be made a ‘corporal,’ as a reward ‘for good conduct,’ or to receive his first ‘medal and clasp’ for ‘bravery in the field.’

“ The sensation is to me entirely novel. Hitherto I have been more accustomed to hard blows than to rewards. You will therefore be better able to imagine my delight at being summoned here by the President of the Committee to receive this spontaneous token of good feeling from my Italian friends when I inform you that, although I have fought hard in a good cause for seven years, this is the first time that I have received the flattering distinction of any special acknowledgment of such services as I may have been permitted to render.

“ I have been far too much absorbed in the details of the campaigns to feel at all aggrieved that others should have been

\* The German Exhibition of 1891 was now in progress.

singled out for public recognition who had not borne so large a share of the burden and heat of the day as I; but, being of flesh and blood, I am not devoid of feeling, and I assure your Excellency that I am so profoundly touched on this occasion, by your Excellency's kind and flattering expressions, and by the spirit which moved your Excellency to select Italy's national holiday for the presentation, that I beg your Excellency to remember these are moments when men do not appear at their best. I am too full of gratitude for intelligence to have ample play. I trust your Excellency will, therefore, judge me rather by what I have endeavoured to do for Italy than by my manner of thanking Italians for the honour they so generously confer upon me.

“Whilst helping Americans, Italians, Frenchmen and Germans to paint and construct, in this centre of the world's activity, elevating and useful pictures of the arts, manufactures and products of those four great countries, I have had a unique experience of human nature amongst the most gifted sons of those nations; and I am happy to record that, when I shall have completed the fourth volume of the work I have been engaged upon for so many years, I shall be able to affirm, as the outcome of that experience, that I, at any rate, have found man's noble qualities, in all countries, far outnumber his bad ones.

“In concluding this poor and inadequate attempt to convey to you some faint expression of my gratitude for your great kindness and courtesy of to-day, I will only add that these beautiful works of art will ever be prized by myself and my family as precious heirlooms, as memorials of your great and beautiful country, and of valued friends of my own among its ablest and most distinguished citizens.”

In the Italian Exhibition Mr. Whitley had completed the second volume of his self-appointed work, and those who profited most by its composition had expressed their thankfulness by contributing a golden seal or clasp,

Material  
Results and  
Moral  
Rewards.

so to speak, to the stately tome. The Italians proved themselves profoundly grateful to Mr. Whitley for the material good he had done them, while his own countrymen were equally warm in their acknowledgment of the pleasure and instruction which they had derived from the contemplation of his work, nobly and indomitably done; and if this had not been sufficient in itself, which it was, to recompense him for his efforts, it would have been impossible for him to console himself with the reflection that he had reaped, through his connection with the Italian Exhibition, any more substantial reward. As he wrote during the course of the Exhibition:—

“As I remarked at the meeting I had the honour of addressing on the 10th of January, 1888, in Turin, the initiation and organisation of this Exhibition have not been prompted by any narrow-minded motives on my part. It is obvious that work of this character, if successfully carried out, produces immense permanent benefit to the country exhibiting, and is, therefore (as all precedent proves), work deserving of Government sympathy; yet, several months before the Exhibition was opened, I informed Cav. Bonacina, President of the Italian Chamber of Commerce in London, that, whatever pecuniary surplus the undertaking might realise for me, personally, I should most cheerfully present to any Italian charity he might name. Although my share of the work has been the lion's share, my share of the pleasure such work affords me has been greater still; for I consider it an honour and a privilege to be permitted to carry through to a successful issue an Exhibition the organisation and direction of which is usually found to be quite sufficiently onerous to occupy the attention of quite a staff of Government officials.”

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## CHAPTER IV.

### THE FRENCH EXHIBITION.

(1890.)

“The French Exhibition in London had its reward in its brilliant success. It was not only a commercial and industrial triumph, but in organising it you have accomplished a work of political as well as of national importance. I say political because, although exhibitions are deemed to have nothing to do with politics, I myself venture to differ from this opinion, and to maintain that exhibitions, more than anything else, contribute to the development of the highest and happiest of all politics—‘the politics of peace.’”—*M. Jules Roche, French Minister of Commerce and Industry.*

**S**PEAKING in October, 1890, towards the close of the French Exhibition of his organising, Mr. Whitley said: “Exhibition History of the Idea. work counts double, and at the close of the Italian Exhibition I was urged to take rest, and followed the counsel wisely tendered. During my absence my colleagues arranged with several Spanish gentlemen to take over the premises and grounds at Earl’s Court for the year 1889. In September of that year, having taken a rest, I thought that if I could obtain some of the many excellent exhibits from the Paris Universal Exhibition, I might, in 1890, have the honour of afford-

ing instruction and pleasure to many of my countrymen who had not visited that magnificent display. I found, however, that the Director of the Paris Exhibition held a different opinion ; and, as gentlemen from Brussels were pressing me to give Belgians the preference for the year 1890, I came to an understanding with them that the third of the series should be Belgian. Unfortunately, our friends in that country made a political matter of the project ; I, therefore, hazarded a second attempt to induce the French to come over amongst us, and this time with more success. There remained, however, but two or three months in which to organise everything, and indeed some one has said of the Exhibition about to close at Earl's Court, that it is ' a beautiful frock made out of a bit of ribbon ' (*une belle robe faite d'un bout de ruban*), referring to the small space of time available for its organisation. When I asked my French friends, in February last, to bestir themselves and help me to paint a pretty picture of French arts and industries in about two months and a half, they perhaps thought that a sojourn of two or three years at Charenton was indicated for myself ; but they laugh best who laugh last, and our exhibitors from France are about to return home wiser, wealthier, and therefore, presumably, happier men ; so that if they owe gratitude to any one, it is certainly due to the President and members of the French Committee of the Exhibition who have worked splendidly and as one man."

Such is the brief history, in his own words,



of the next "Life Picture" which Mr. Whitley, as if by a simple turn of his national kaleidoscope, presented to the astonished view of his countrymen. As no good French cook will ever shrink from the problem of how to transform the sole of an old boot into a toothsome fricassee, so it now again fell to Mr. Whitley to make up a stylish gown out of a tag of ribbon, and the marvel was that he again succeeded in achieving what seemed to be the impossible. It was February, 1890, before he issued his preparatory circular, and by the middle of May there was the Lord Mayor of London again opening a French Exhibition of Arts and Industries at West Brompton with expressions of wonder and admiration at its having been organised in so short a space of time.\* As Gambetta, during the German invasion, stamped French armies out of the ground, so Mr. Whitley had created this French Exhibition by what appeared to be the art of a conjuror. The faculty of doing this was a high one, and was well described by the Council of the Italian Chamber of Commerce in London when reviewing the successful results of

Another  
turn of the  
Kaleido-  
scope.

\* In October, 1889, Mr. Whitley visited Brussels, at the invitation of Consul-General Sève, who was desirous that preference should be given to a Belgian Exhibition for 1890. The Minister of Commerce and Industry, Monsieur de Bruyn, made arrangements to render every assistance, but there appeared to be insuperable difficulties, so that Mr. Whitley, after being kept in suspense by the Belgian authorities from October, 1889, until February, 1890, determined to carry out his original intention and organise a French Exhibition, although he only arrived in Paris, to commence work, on the 6th of February, 1890, accompanied by Mr. L. Duchène, one of his trusty lieutenants.

the Italian Exhibition at Earl's Court.\* "This Chamber," said the Council, "which throughout the organisation of the Exhibition shared his hopes, his doubts, and his labours, can, better than any one else, bear witness to his noble and powerful personal qualities, and can safely affirm that the splendid result obtained is mainly due to his indomitable faith in the success of his project. His is, indeed, a marvellous nature, combining with the enthusiasm, the idealism, and the fervour of an Italian, the tenacity, the practical spirit, and the clear-sightedness of his countrymen. Thus he was able to infuse into others his own faith in the realisation of what seemed impossibilities, and, at the same time, with a firm hand and incomparable energy, he carried out this most difficult enterprise, animated, perhaps, more than by any other sentiment, by sheer love of overcoming difficulties, and by an ardent devotion to our great and beautiful country." It was no wonder also that Professor Tyndall wrote at this time to Mr. Whitley:—"You are a wonderful man; I can only look on and admire your power of organisation."

And now the French, in their turn, were quick to succumb to the spell of his sympathy and solicitude, as these feelings were expressed in a Circular which he issued from Paris (8th of February, 1890), whither he had gone, like another "Peter the Hermit," to use the words of

\* Journal of the Italian Chamber of Commerce in London, No. xiv. p. 240.

Signor de Cesare,\* to embark on this third beneficent crusade. In this Circular Mr. Whitley said:—

“The reasons which prevented my organising an Exhibition in 1889 having passed away, I conceived the idea, last September, of an exclusively French Exhibition in London for 1890. I communicated the scheme to Mr. Georges Berger (Director-General of the Centennial French Exhibition of 1889), who did not consider the moment opportune. But now that matters have once more resumed their habitual calm, you will no doubt realise that an exclusively *national* exhibition of your industries, of your commerce, and of your arts, in a country such as England, will naturally have all the greater success because it follows close upon your own International Exhibition of last year, which but comparatively few Englishmen were able to visit, whereas the great mass of the nation are ignorant of your products, though most desirous to know them and purchase them. . . . London is not only the largest city in Europe, but it is also the market of the world, for the buyers and representatives of the first houses in the world have their head-quarters there; and there is a fact of the utmost importance which each one of you, gentlemen, is doubtless acquainted with, and that is, that the value of French exports to England exceeds 500,000,000 fr. every year! This is a figure which the French ought to be most careful to maintain. . . . The Italians, at the Exhibition of 1888, sold more than ten million fr. worth of samples alone, and a great number of them have since then opened branches in England. Their success in 1888 was so marked that they begged me last year to organise a second Italian Exhibition for the present year. . . . After these two very successful Exhibitions, the American and the Italian, I received, as I have already remarked, from the exhibitors of the two nations, and from all the notabilities who had taken part in the two undertakings, including H.M. King Humbert and the Italian Government, the most gratifying tokens of satisfaction at the results achieved.

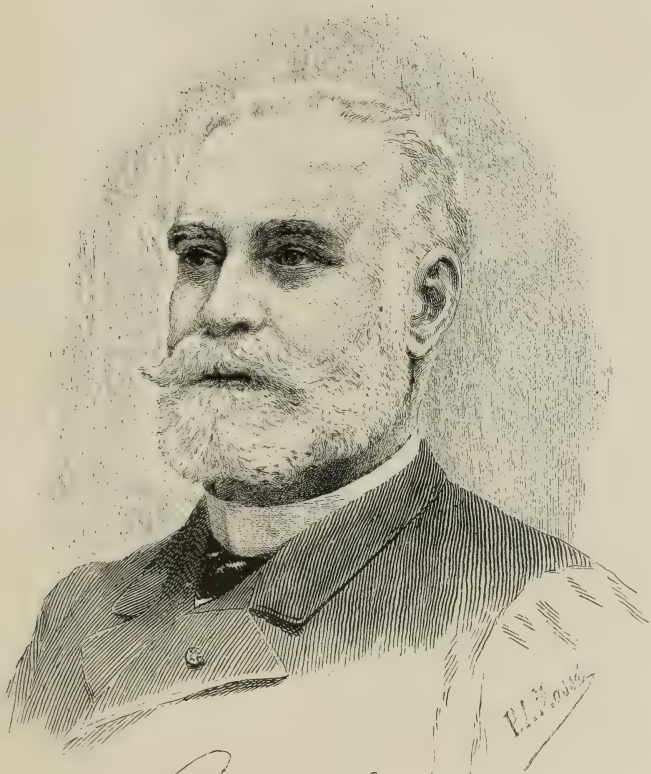
\* See p. 206 *ante*.

“French exhibitors may also sow seed which will produce fruit, not only during the Exhibition, but for many years to come.

“It appeared to me that it would be really a pity not to take advantage this year in London of the great *prestige* obtained by French exhibitors in Paris last year. It must be remembered, as I have already said, that not more than two or three per cent. of the population of Great Britain were able to visit the International Exhibition in Paris in 1889, and yet it may be reckoned that at least twenty per cent. of the English population have the strongest desire to see a portion of the marvels exhibited at that Exhibition.

“As for me, gentlemen, I am devoting to the work all the energy I possess, in order to make sure of success, and I can answer for the cordial welcome which my countrymen and the English Press already extend to our work.”

The idea enunciated in this circular was taken up and strongly supported by the French Sympathy and Co-operation in France. Chambers of Commerce, the Press, the trade syndicates, leading artists and manufacturers, as well as by the English residents in Paris. And an equally gratifying reception was accorded it by the French colony and the Press in London. After issuing his Circular Mr. Whitley proceeded to put his ideas into practical shape, and succeeded in obtaining the hearty co-operation of his friend, M. Eugène Henry (who at once generously placed himself, his staff, and his offices at Mr. Whitley's disposal), and a large number of the most important French Corporations, including the Committee of Initiative of French Exhibitions Abroad, presided over by M. G. Sandoz, and composed of the most eminent representatives of French art, industry,



Gustave Sarvoz



and commerce ; though the adhesion of this powerful body was only given on condition of its being first allowed to send over to London a special deputation of ten experts to inquire into the prospects and practical aspects of the scheme.\* This deputation of inquiry reached London on the 24th of March, and were entertained by Mr. Whitley, at Earl's Court, at a lunch, presided over by Mr. J. S. Forbes, Chairman of the London, Chatham and Dover Railway,† who, in toasting success to Mr. Whitley's new enterprise, warmly eulogised his great powers of organisation and generalship. After luncheon, the deputation made a most minute inspection of all the buildings and gardens connected with the proposed Exhibition, verifying one by one the statements of their host, making sure of the means of access, the stability and convenience of the arrangements, and all what not. Before leaving London the deputation

\* The deputation or committee thus chosen consisted of MM. G. Sandoz, president ; Lamaille, commission agent ; Bordas, Secretary at the Ministry of Public Works ; Descubes, of the Ministry of Public Works ; Pierron, one of the engineers entrusted with the construction of the Paris Exhibition of 1889 ; Courtois Suffit, architect ; Folliot, mayor of Chablis ; Blondel, merchant ; Layus, publisher ; and Bonnel de Longchamp, solicitor. The Committee was also accompanied by M. Charles Toché, artist, and M. Jambon, the principal decorative artist of the Paris Exhibition. All of them were men of unquestionable competence and experience, who afforded, in consequence, every assurance that the duty which was entrusted to them would be fulfilled in the most thorough and competent manner.

† Among the guests were Mr. Powell, manager of the Metropolitan District Railway ; Mr. Henry Chapman, M. Majolier, president of the French Chamber of Commerce in London ; Dr. Vintras, chief physician of the French Hospital, and the principal representatives of the French Press in London.

called on the French Ambassador, M. Waddington, and the Consul-General, M. Caubet, to whom it had brought a special letter of introduction from M. Ribot, Minister of Foreign Affairs, as it also had a conference with the President of the French Chamber of Commerce in London; and on its return to Paris it drew up a report most favourable to Mr. Whitley's scheme.

This Report was unanimously approved by the <sup>French</sup> Committee, who thereupon voted the <sup>Committees.</sup> organisation of a French Exhibition in London, and also proceeded to form a special Committee for promoting the work.\* At the same time the publication of this report at Paris increased the interest already felt in the scheme, and at once elicited warm commendation from the Press,† as well as numerous

\* Of this French Committee, the President was M. Gustave Sandoz; Vice-Presidents, Baron Delort de Gléon, MM. Octave Doin and Legrand; Hon. Presidents of Fine Arts, MM. Carolus Duran and J. L. Gérôme; Treasurer, M. Gaston Pillois; Secretaries, MM. Chassaing, Hartmann, Lamaille, Roger Sandoz, Vigneron, Layus.

† As an example of Press opinion in France, take the following from *Le Travail*:—"This year the French Exhibition in London will only include French produce—it will be exclusively French in everything. Our industrial genius will shine in all its brilliancy, our art in all its splendour. . . . People will say, 'What! another Exhibition!' and will add, 'Did not *all* England come to Paris last year?' Yes, another Exhibition; and, far from being an evil, it is a good thing that a fresh occasion is again given us to show our treasures. How many very handsome things can but gain by being shown afresh, and how many others which, at last year's Exhibition at the Champs de Mars, were perhaps slightly thrown in the shade, will benefit by being placed in broad light and seen at their best, far from the competition of other countries! As to saying that *all* England came to Paris last year, or at least all English customers of France, it is a very sweeping assertion. Out of a population of thirty-seven million inhabitants less than 4 per cent. visited France, and we



offers of patronage and support from prominent personages in the French world of industry, commerce, and art, including M. Eugène Pereire, President of the Transatlantic Steamship Company; M. Eiffel, the eminent engineer and constructor of the modern "Tower of Babel"; M. Gérôme, the great painter; M. Bartholdi, the well-known sculptor; and many distinguished members of the old and new *Salons*.

have sense enough to think that out of the remaining 96 per cent. a good many English, Scotch, and Irish buy our goods. We may as well, at this point, remind our readers that over a quarter of our export trade is done with England, whilst only one-seventh of our imports comes from the English market, and it has always been so. We sell to English people several hundred million francs more than we buy *from* them, whilst most other countries sell more to us than we to them. Thus, for example, and to put exact figures before our readers, we will remind them that we sold to England £34,000,000 worth of our goods in 1886, and £33,000,000 in 1887. These figures are so eloquent that mere words would be out of place.

"It is thus absolutely proved that our true interest is to exhibit in London this year, as brilliantly as possible, most of the goods which last year received such high praise. Our artists and manufacturers will meet in England with the most sympathetic welcome: this is proved to us by the cordial support Mr. Whitley's fresh undertaking receives from the English Press. Going to London this year to show the British people, eager to admire, after hearing so much in their praise, all the products due to French labour, is not only an act of courtesy towards a country which has sent us such a number of visitors; it is also our duty to our best customers, and to our most important buyers by far.

"Will any one object that the undertaking is in the hands of a 'foreigner,' and that one may doubt his good direction and the regularity of his proceedings? Our answer to this is, that the man of high worth who presides over the organisation of the French Exhibition in London is no novice, and his past speaks highly in his favour. Both the American and the Italian Exhibitions arranged by him on the same spot in London—Earl's Court and West Brompton—have been most successful, in the greatest and widest sense of the word, as attested by thousands of newspapers in both countries, by the praise of authorities in America and in Italy, including exhibitors themselves, who thanked Mr. Whitley in the warmest terms."

In order to render the Exhibition as complete and attractive as possible, it was resolved to entrust the selection of the articles to be exhibited, as well as the appointment of the Jury of Awards, to exclusively French Committees.

Moreover, to facilitate this arrangement it was decided to divide the exhibits into twelve groups, each under the charge of a separate French Committee; and after some little deliberation the following was the classification agreed upon:—

Classifi-  
cation of  
Exhibits.

GROUP I.—Vegetable products, Stuffs, Silks, Dress, and Fashions.

GROUP II.—Agricultural and alimentary products, Leather.

GROUP III.—Wines, Liqueurs, Beer and other beverages, Oils.

GROUP IV.—Minerals, Metallurgy, Machinery, Horticultural and Agricultural Implements, Electricity, Railways, Coachbuilding, Architecture, Building Materials.

GROUP V.—Chemical and Colonial products, Perfumery, Applied Chemistry, Pharmaceutical products, Medical and Surgical Appliances.

GROUP VI.—Education, French Institutions, Art and Educational Materials, Paper, Printing, Bookbinding, Engravings, Photographs.

GROUP VII.—Furniture, Decoration.

GROUP VIII.—Artistic industries, Jewellery, Bronzes, Ceramics, Enamels, Watchmaking, Wrought Metals, Goldsmith's work, Mosaics, Glass and Crystal works.

GROUP IX.—Articles de Paris, Miscellaneous Industries, Toys.

GROUP X.—Products of the Sea, Fisheries, and the Chase, Naval Architecture.

GROUP XI.—Music and Musical Instruments.

GROUP XII.—Sculpture, Oil Paintings, Water Colours, Architecture.

How representative and influential were the Committees entrusted with the task of securing first-class exhibitors in each of these groups, will be seen from a glance at the names of the members composing them, as given in our Supplement (p. 503). They quickly got to work, and their labours were rewarded with such success that the French Government, when presented by M. Sandoz, President of the French Committee, with a preliminary report of what had been accomplished by himself and his colleagues, expressed, through M. Roche, the Minister of Industry and Commerce, its friendly interest in, and good wishes for, the success of the undertaking, as well as "its thanks for the efforts which the Committees were putting forth, and which promised to result in the Exhibition being the most important yet held by France abroad."

It is true that, in the twelve French Committees presiding over the various groups of exhibits, Mr. Whitley enjoyed the aid of organising appliances such as he had never before been able to command; but even now this did not save him from the necessity of making as great personal efforts as ever for the success of his new undertaking; and the period of two and a half months he spent in France, travelling, lecturing, devising, holding meetings, persuading and encouraging, was rich in the record of difficulties overcome and victories achieved, even over foes and traducers who aimed their secret darts at him from

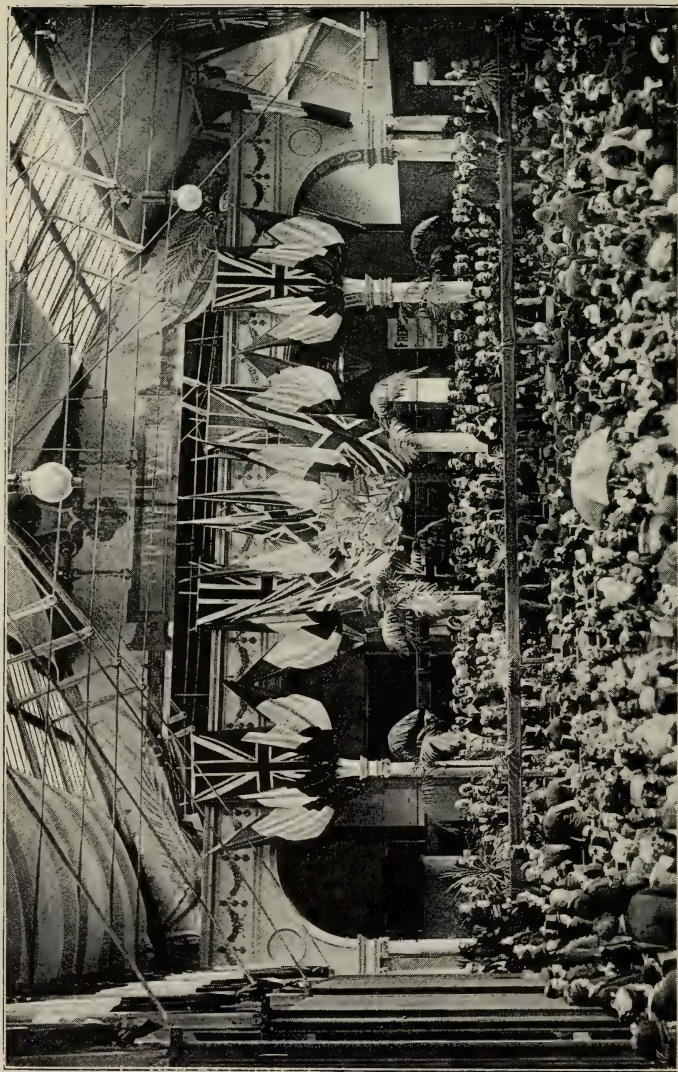
Committee  
Work.

Organising  
work and  
Obstacles  
overcome.

England. Boasting his scheme to be the result of private enterprise and initiative, he had no reason to complain that the French Government did not espouse and countenance it even to the extent that the Government of Italy had done so. But the attitude of the Republic was at least that of a benevolent neutrality; while from a great number of distinguished Frenchmen, having at heart the economic good of their country and the improvement of its political relations with England, Mr. Whitley received the warmest encouragement and support.\*

\* Among those who thus favoured the idea of a French Exhibition in London may be mentioned the Duc d'Aumale, who, as the possessor of large estates in Sicily, had sent samples of his wines to the Italian Exhibition at Earl's Court in 1888. In September, 1889, on the occasion of his first going to Paris in connection with his French scheme, Mr. Whitley had visited the Duc d'Aumale at Chantilly, and was encouraged to persevere in his work, though of course an Orleanist Prince was precluded by his political position from doing more. Of this interview at Chantilly we get a glimpse in the sketch of the Duc d'Aumale as drawn by the writer of *The World's* "Celebrities at Home" (2nd October, 1889): "M. de Chazelle informs him that his guests have arrived, and in a few minutes the Duc d'Aumale is welcoming his brother Academician and neighbour, the Duc de Noailles, who has brought over his two sons from Champlâtreux; Monsieur Logel, tutor and companion to the Comte de Paris before he joined the ranks of the contributors to the *Revue des Deux Mondes*; Mr. John Whitley, full of some great exhibition project which is to put all possible competitors to silence next spring; Monsieur Jacglé, Professor at St. Cyr, and translator of Prince de Hohenlohe's "Letters on Strategy;" and Colonel Paul Ceresole, President of the Swiss Confederation in 1873, and more recently Abbé de la Confrérie des Vignerons in the historical festival at Vevey. The Duc d'Aumale has said a few words about military literature to the Professor, explained the peculiar merits of Meissonier to Mr. Whitley, chatted over old days at Besançon with Colonel Ceresole, and placed the young Duc d'Ayen completely at his ease, when breakfast is announced, and he leads the way across the vestibule, pausing for an instant to point out the beauty of Dubois' equestrian statue of the Constable de Montmorency on the terrace as seen from a particular window."





*[From a photograph by the LONDON STEREOSCOPIC Co., LTD.]*

OPENING CEREMONY.  
(FRENCH EXHIBITION.)

The same remark applies to this side of the water, where Mr. Whitley had little difficulty in again forming a Reception Committee, which included some hundred of the most distinguished names in England.\*

On the 8th of February Mr. Whitley had issued from Paris his Initiatory Circular; it was the end of March before the report of the Opening  
Ceremony. French Committee of Inquiry sent to London had enabled him to begin the real work of organisation; and on Saturday, the 17th of May, the French Exhibition at Earl's Court, though not yet anything like complete, was, nevertheless, so far advanced as to be ready for opening by the Lord Mayor. The ceremony, which had been preceded, as on previous occasions, by a luncheon to the Press,† was rendered all the more imposing from the fact that his Lordship, accompanied by the Lady Mayoress, the Sheriffs, and the City Marshal, came in full civic state, and formed the centre of a distinguished assemblage, which included M. Caubet, the French Consul-General; M. Sandoz, Chairman

\* See Supplement, p. 500.

† In proposing "The Press" at this luncheon, Mr. Whitley said:—"It may be possible to organise an Exhibition without your assistance, but it is most assuredly impossible for an Exhibition to become an acknowledged *success* without your powerful support. I therefore claim your indulgence if the picture we are endeavouring to prepare for the British public is not yet quite complete; but it *will* be shortly completed, and when I add that this Exhibition, from first to last, has been entirely organised in three months, I am confident that that indulgence will not be withheld from us—for 'the Press' is not only just, but generous."

of the French Committee; Colonel North, President of the Reception Committee; Dr. Vintras, of the French Hospital; and the scene of the ceremony, which was most beautifully decorated with flowers and festoons of French and English flags, received additional picturesqueness from its background-groups of grave and white-robed Arabs from the African territories under the sway of France. But of these children of the desert more anon.

Advancing to the middle of this singular scene, Mr. Whitley said:—

“MY LORD MAYOR, MY LORDS, LADIES, AND GENTLEMEN, — In inviting you, my Lord Mayor, to declare this Exhibition duly opened, I desire to remind your lordship that this is the third of the series of National Exhibitions held in these premises.

“The idea of endeavouring to organise an Exhibition of French Arts, Industries, and Products in this city occurred to me two or three years ago, but it appeared unwise to make the attempt whilst our neighbours in France were so busily engrossed with the organisation of the most magnificent Exhibition ever held—that of last year on the Champ de Mars.

“I, therefore, waited until last September before conferring with representative Frenchmen on the subject; unfortunately they did not consider the moment a favourable one. They feared that exhibitors were too fatigued by the efforts put forth in 1889, and, as a matter of fact, it was not until the month of February in this year that the work of organisation commenced.

“I was then so fortunate as to obtain the hearty co-operation of my friend M. Sandoz, and of a most representative French Executive Committee, and, desirous that the Exhibition should be thoroughly national in character, I stipulated that no exhibitors should be accepted who were not chosen by that Committee.



“If our Exhibition be not yet as complete, as instructive, or as interesting as we intend to make it, we confidently rely upon the fact being taken into account that what *has* been done has been accomplished within the short space of three months.

“It would have been a pity to allow the opportunity to pass of displaying in London, this year, at least *some* portion of the beautiful exhibits and attractions which were so admired by those who visited the magnificent International Exhibition held last year in Paris, for we must remember that but a very small percentage of Englishmen had the privilege of visiting that Exhibition.

“A noble institution—the French Hospital in London—is all the worthier of support because of the fact that, though French in name, it opens its doors to the afflicted of all nations, and one reason why our work in connection with this Exhibition has been a pleasant task arises from the hope we entertain that we may be able to aid that Hospital this year, by contributing largely to its funds.

“By consenting, my Lord Mayor, as Chief Magistrate of this great City, to inaugurate the French Exhibition in London, you are extending not only the hand of welcome to French Exhibitors, but you are also thereby largely contributing to the alleviation of suffering.

“I have, therefore, all the greater pleasure in inviting your lordship to declare this Exhibition open for the instruction and enjoyment of the public.”

The Lord Mayor replied :—

“LADIES AND GENTLEMEN,—It gives me great pleasure to be here to-day to take part in the opening ceremony of this excellent and meritorious Exhibition. It seemed to me, when I first heard that such an Exhibition was projected, that it was a particularly appropriate and happy idea, especially following so closely the great Exhibition in Paris, which was admittedly one of the finest, as it was certainly the most successful, that has ever been held.

I imagined, and I am glad that in that I was not mistaken, that you would be able to gather together in London, and to show to the British public many of the magnificent exhibits, those splendid Works of Art, which adorned the French Courts at Paris last year. Then again, you have among you living types of the various races which form the great Colonial dependencies of the French Republic, and which so interested the visitors to the Paris Exhibition, and I shall be much surprised if your great Arab Encampment, when finished, does not take London by storm, from the interest and excitement it will create.

“In my opinion, these Exhibitions have many-sided operations and results. They first of all serve to perpetuate and to enhance the good feeling which ought to exist, and which happily does exist, among the great nations of the world. They next give a considerable and beneficial impetus to the trade and commerce of the countries represented, while to ourselves they afford to our skilled workpeople, in the various branches of trade, ‘object-lessons,’ so to speak, from which many an excellent idea may be taken to heart, and elaborated in our own manufactures; and, in no small degree, do these Exhibitions afford healthy amusement and innocent recreation to that great class of sight-seers and holiday-makers, whose name is legion in this London of ours.

“I venture to believe that this French Exhibition will answer all these purposes and many more, and I heartily wish it success. The French and English nations have long felt a sympathetic and friendly interest in each other’s prosperity. May they ever go forward in the van of national and moral progress, and may their only rivalry be in those peaceful and prosperous walks of Art, Science, and Industry, in which they now stand pre-eminent among the nations of the world, and which are here so well represented. It gives me great pleasure now to declare this Exhibition open.”

After the playing of “God Save the Queen” and

the "Marseillaise," M. Sandoz, in the name, and as President, of the Initiatory Committee of French Exhibitions abroad, thanked the Lord Mayor for his courtesy and kindness in coming to preside at the opening ceremony. "We thank you from the bottom of our hearts, my lord," said M. Sandoz, "and at the same time we beg your permission to thank the Lady Mayoress for having been kind enough to accompany you, and thus to add to the honour you have done us. May we hope that she will take the French Exhibition under her patronage. Her patronage and that of the ladies of England is heartily desired by us, for we know by experience that it always brings good fortune and is only accorded to that which is noble, beautiful, and worthy of interest." Altogether, it was a most successful day, "a day," in the words of a French chronicler, "marked by no mishap, by not even the slightest accident, nor even by a cloud, for the heavens, which had evidently ranged themselves with France, remained clear till a very late hour. Union, good will, cordiality, and good humour characterised this great assemblage of Frenchmen, who, perhaps for the first time, on foreign soil, talked not of politics, feeling only a sentiment of sincere patriotism, and, what Englishmen must have thought very remarkable, ceased not to speak in the British diapason, that is to say, in an undertone."

"Noble, beautiful, and worthy of interest," were the words which M. Sandoz had applied to the con-

tents of the Exhibition, but before describing, or at least characterising these, let us glance at the setting or framework which Mr. Whit-  
 Exhibition Buildings and Grounds. ley had been at much pains to refurbish and render worthy of this third great National "Life-Picture" of his, and its "Tournament of Peace"; for the Exhibition buildings and grounds were as a garment which had to be remodelled and trimmed afresh to suit the varying fashion of every new year.

In connection with the Fine Art and the Industrial Sections there had been constructed, close to the main entrance, a spacious and tasteful pavilion, called the "Salon du Prince de Galles," the idea and treatment of which were to ensure its becoming one of the most beautiful features of the Exhibition, as well as its being used for the reception of distinguished visitors. The exhibits here, specially contributed by the leading exhibitors, were intended to illustrate the various styles and progress of French decorative art. Being resolved to spare no pains to make the artistic adornment of the Exhibition worthy of the valuable display within its walls, the Executive Council had decided to redecorate the whole of the premises, and accordingly placed this important work in the hands of MM. Rubé, Chaperon, and Jambon—the artist-decorators who had been entrusted with the supervision of the elaborate ornamentation of the Paris Exhibition in the preceding year. The southern and northern façades of the main building and the



[From a photograph by the LONDON STEREOGRAPHIC CO., LTD.]

VESTIBULE HALL.  
(FRENCH EXHIBITION.)



other entrances had been decorated by them with arabesques, frescoes, shields, and variegated designs. The colours, though bright and striking, were well chosen, gold had been freely introduced, and the general effect was eminently tasteful and pleasing. The walls, fences, and bridges, &c., in the gardens had also been redecorated, but in a less ambitious style. Walls of freestone, with open balustrades, and panels with shields and crowns depending from borders of foliage were the principal features. The interior of the main building had also been repainted, and draped with hangings of primrose and pale blue, and from the roof hung rows of French and English flags, relieved by bannerets on gilt staves. The colonnade at the main entrance had also been decorated in a pleasing manner. At intervals throughout the length of the nave, and marking the location of the various groups, prosceniums or *enseignes* of exceedingly handsome design were erected. The grand staircase, leading from the main building to the Pont des Arts and the Earl's Court entrance, had been remodelled so as to provide two spacious landings or platforms, from which a splendid view of the whole of the interior of the main building could be obtained. Finally, the gardens had been carefully laid out so as to present the utmost variety in the space available, and, with the extensive pleasure grounds, lawns, trees, shrubberies, walks, and numerous seats, combined to offer a most attractive resort and place of recreation.

The General or Industrial Sections of the Exhibition, comprising the Groups numbered from <sup>Industrial Exhibits.</sup> I. to XI. inclusive (see p. 234), occupied the whole of the main building—an area of upwards of 140,000 square feet—and, with the Fine Art Department, formed such an interesting display as redounded to the honour of France no less than to the credit of the Committees, and to that of the man who had thus revived in London, though on a smaller scale, the glories of the Centennial Exhibition in Paris—the most successful the world had ever seen. It is true that, owing to the brief space of time within which it had been organised, the Exhibition did not present anything like finished form until three weeks after it was opened; but in this general account of its contents we need not detail the various stages by which it reached completeness. As in the case of the Italian Exhibition, the most attractive feature of its French successor was undoubtedly the Fine Art Section, though the Industrial Groups were also full of novelty and interest, and we think we cannot better characterise the exhibits in these groups than by giving the following enumeration thereof in the order in which they met the eye of the visitor starting from the Main Entrance at West Brompton:—

GROUP VI., Embracing Education, French Institutions, Art and Educational materials, Paper, Printing, Book-Binding, Engraving, and Photographs; Pierre Larousse's Grand Universal Dictionary of the Nineteenth Century; medical and other



treatises ; illustrated books, Atlas of Geography, and engravings ; copper-plate engravings ; works on Architecture ; cigarette paper in great variety ; printing in colours ; exemplified also by the Librairie Illustrée ; illustrated posters ; hand-painted bills and posters ; india-rubber reductions and enlargements of lithographic and typographic plates ; galvanotypy ; reproduction of copper plates ; heliotypy, photographic prints, and printing inks ; chromo-lithographs ; samples of printing in photogravure ; clichés taken from photo-engravings, water-colours, and photographs, prepared for the printing-press ; and galvanotype castings taken therefrom ; samples in black and in colour of proofs taken from clichés of pen-and-ink sketches, water-colours, pictures, and photographs ; photographic plaques and pellicules ; cards for photographs ; photographs, and revolving stand for them ; writing inks, liquid gums, and sealing wax.

GROUP VIII., An important one, ranging over a wide field of Art products, and divided into three classes, Class I, representing Jewellery, Goldsmith's work, and Watch and Clock-making. Of Jewellery in every material the supply was indeed a copious one, including brooches, pins, sleeve-links, and ear-rings of polished steel ; fancy silver jewellery, and ivory miniatures ; sleeve-buttons in gold, silver, and plaqué ; ladies' nécessaires in gold and silver ; gold and silver necklaces, brooches, bracelets, and rings set with diamonds, rubies, sapphires, emeralds, and pearls ; mourning jewellery in gold and silver, bracelets, ear-rings, combs, pins, and other items of personal adornment ; watches of all kinds ; travelling clocks ; fancy knots and handles for walking-sticks and umbrellas ; ivory, mother-of-pearl, and onyx ornaments ; purses of fanciful design ; engraved shells and mounted cameos ; cut stones ; imitation antique silver work ; articles in platinum wire ; fancy inlaid bracelets, brooches, and chains ; woodwork inlaid with tortoiseshell, gold, and silver ; fans, steel and oxidised jewellery, and artificial pearls, a steel coronet, held together by 8,000 rivets.

Class II. of Group VIII. embraced Artistic and Imitation Bronzes, and Wrought Metals. Of bronzes a strikingly beautiful, as well as copious display, representing an overwhelming variety of subjects ;

bronzes for gas and electric lamps, being reproductions of antique models; imitation bronzes and marbles; marbles and bronze sets of mantel-pieces, and bronze chandeliers and flower-holders; fine marble work, and antique silver plate; metallic basket work—a novelty; hygienic copper saucepans, inlaid with silver; statues, busts, and jardinières in imitation bronze and terra-cotta; polychrome bronzes, statuettes, and jardinières.

Class III. of Group VIII. embraced Ceramics, Enamels, Mosaics, and Glass; enamel mosaics for pictures; glass ware in great variety; statuettes in china, terra-cotta, and porcelain; fancy glass and crystal ware, of tempting colours and designs; terra-cotta, invested with the beauty of Art; decorated porcelain, mounted on bronze, and said to be expressly manufactured for the English market; fancy china; painted and dressed terra-cotta statuettes, and porcelain; special models of table services in china; round, oval, and square glass shades for clocks and other articles; decorated window glass, window lead-work, and diamond glass; artistic imitations of antique and modern articles in marble, bronze, wood, iron, ivory, and china; enamels, bonbonnières, scent-bottles, vases, and small articles of furniture; porcelain wreaths and flowers, nosegays, and mirrors; decorated china, porcelain, and terra-cotta, with fancy plush items; sheet glass, glass slabs, smooth and rough glass pavements, glass tiles, and glass mouldings; glass windows of artistic designs.

GROUP VII., devoted to Furniture and Decoration, included furniture with brass and marble ornaments and brass work for decorative purposes; monumental chimney-piece, of artificial stone, in the style of the fourteenth century; hangings of Cordova leather; and chairs, covered with the same material, in the various styles of the period of Henry II., Louis XIV., Louis XV., and Louis XVI.; carved wood barometer after the Louis XVI. style; luxurious furniture and curtains; reproductions of antique tapestries; panels and boards of various wood, a specialty being the application of boards for the purpose of visiting-cards; drawings and water-colours for decorative purposes; screens and show-cases; with carved console table; artistic leather work, decorative

panels, screens, card-tables, chairs, and arm-chairs in various styles; reproductions of ancient costumes and ornaments for theatrical and other Art purposes; easels, artists' studio cabinets, modelling tables, pedestals, automatic easy-chairs.

GROUP XI., Music and Musical Instruments, including violins, violoncellos, guitars, mandolines, harmonicæ, and accordions; pianos; mechanical hand-organ with statuettes in motion; and mechanical piano, performing by means of perforated sheets; organs and harmoniums; musical works, methods, studies, and compositions for the piano; new portable tympani, or kettledrums, without barrels; and new metallic bassoon, having the exact tone of the old wooden pattern; a novel piano with steel foundation, removable.

GROUP I. comprised Vegetable products, Stuffs, Silks, Dress and Fashions, these exhibits, though not numerous, being marked by all the taste and elegance usually associated with the products of the Gay Capital. Of Embroidery, both hand-made and machine-made, several examples, with reproductions of antique pieces; silks and shawls; tulles and lace; bonnets, fans, and sun-shades of exquisite taste; silk and cotton lace; embroidered dresses, and trimmings for robes and mantles; table linen, curtains, Venice point and Art guipures; an embroidery-frame at work; shirts and braces; jersey cloth; ready-made corsets; lace and embroidery; urs, robes, and mantles; knitted silk purses, and satin garters, and boots and shoes of the most luxurious type.

GROUP IX., A miscellaneous collection, amid which *articles de Paris*, almost summing up the potentialities of fanciful production, abounded in great variety:—morocco leather work; cabinets, clock-cases, cigar-cases, &c.; basket ware; Eiffel Tower flower-stands, dog-kennels, flower-pots, sedan-chairs, paper-racks, and music-stands; non-explosive india-rubber balloons for advertisements; shells converted into ornaments of domestic utility; mechanical, pneumatic, and other toys; jumping dogs, monkeys, and bears; pocket and surprise fans; mother-of-pearl, bone, and ivory fans, richly mounted and beautifully painted; polished steel jewellery; chains for watches, scissors, keys, and dogs; sleeve-buttons,

whistles, and numerous other items of the like nature; metallic basket-work; lamp-shades, of really remarkable beauty, both as to colour and design; pocket walking-sticks made of steel—that is to say, after expansion, capable of being packed into the semblance and compass of a cigarette case; mourning jewellery in wood, and jet chains, necklaces, and bracelets; musical boxes and other mechanical toys—geese, rabbits, dogs, sheep, cats, and elephants; collars and straps for dogs; basket-work, of high Art merit, in amber, coral, and fibrine; engraving on glass; night lamps, with screens, shades, and other supplementary appliances; the stands of bronze and other materials studded with coloured stones; trunks and travelling-bags, of novel design and unfamiliar aspect, one trunk being capable of conversion into a bed; gloves, and imitation jewellery; metal penholders and pencil-cases, and glass penholders and pens; briar-wood pipes, pronounced to be anti-nicotine; jewellery in profusion, the processes of gilding and silvering being here practically demonstrated; unbreakable dolls of all kinds; combs, brushes, and fans of tortoiseshell; the looking-glasses framed with the same material seemed to derive distinction from the alliance; articulated dolls, both dressed and undressed; fans and fancy articles, such as fire-screens, flower-stands, &c., made out of various grass plants; handbags, purses, cigar and cigarette cases, and other smoking accessories; Algerian lanterns and night lamps; aquariums for ornamenting the table, and mechanical birds; Oriental bronzes, and night lamps with coloured glass ornaments; opera-glasses and eye-glasses, manufactured at Morez in the Jura; mosaics, and ivory and tortoiseshell brushes; Algerian costumes, and miscellaneous Algerian articles, such as caps, fans, slippers, tambourines, bracelets, brooches, belts, hair-pins, and scents; optical instruments of all kinds; cutlery in all its branches; combs, pins, and other articles in imitation tortoiseshell; waterproof blacking; paper-knives bronzed and enamelled, and photographic albums in cases, bronzed and silvered; new india-rubber contrivance for tracing designs for embroidery on cloth; perambulators for children, and for the dolls that children love to propel.

GROUP V., Embracing Chemical and Colonial products, Perfumery, Applied Chemistry, Pharmaceutical products, and Medical and Surgical appliances. Among the most striking items were artificial ear-drums for the relief of those who suffer from deafness, a vast body of medical testimony being arrayed in favour of the invention ; feeding bottles and marine linseed ; capsules and globules for pharmaceutical products ; works on veterinary medicine, veterinary drugs and instruments, and vaccine matter ; pharmaceutical and antiseptic products ; physiological products, pepsines, peptones, &c. ; Vichy waters and pastilles ; alcoholic varnishes ; ox-foot oil, and glues for upholstery ; raw materials for perfumery, flower extracts, and cachous ; strengthening and hygienic biscuits and chocolate ; chemical products for pharmaceutical, dyeing, and artistic purposes ; carolus electro-magnetic medals, mineral oils ; a new soap ; fragrant ozone, and verbena water ; stearic acids, glycerines, and candles ; Eau de Botot, said to have secured the commendation of the Medical Academy of Paris.

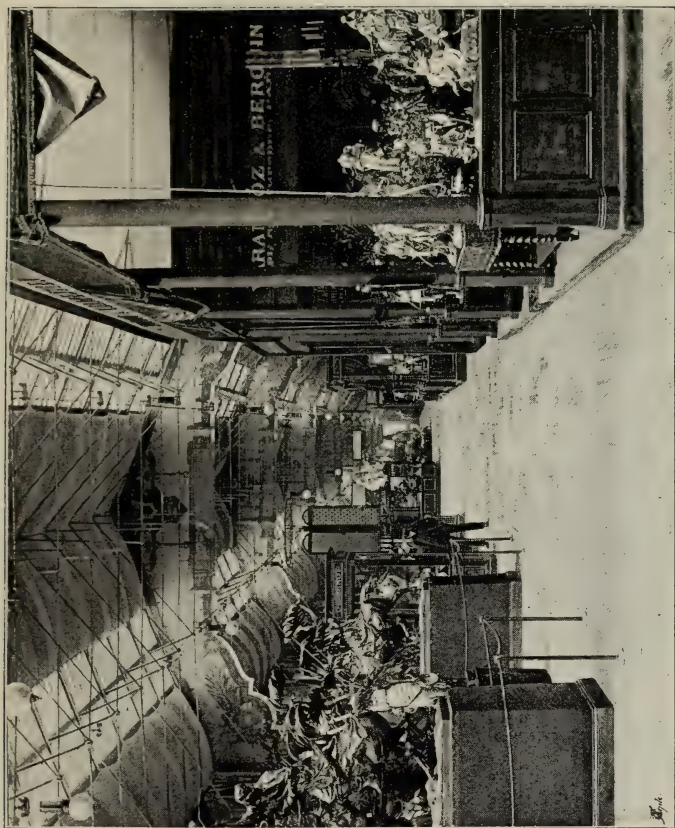
GROUP IV., devoted to Minerals, Metallurgy, Agricultural and Horticultural implements, Electricity, Railways, Coach-building, Architecture, and Building materials. Among the exhibits were natural mineral whitening chalk ; patent French lithoid glazing ; new patent system of carpentering in iron ; red and white bricks for building purposes ; Le Flamboyant, a portable stove, with smoke-consuming apparatus for the interior of chimneys ; illustrations of work in asphalt ; electrical appliances for domestic use ; lamps, bells, and alarums ; the Paravoleur, or Thief-stopper—an ingenious contrivance by which absolute security seems to be obtained against the entrance of thieves or other intruders into one's room ; electric apparatus for registering the revolutions of wheels ; carbons for electric piles and lights, and for microphones ; blocks and slabs of carved and polished marble and stone ; alabaster ; polishing machine and materials ; articles in bronzed cast iron ; metal apparatus for the manufacture of effervescing waters ; table syphons, and seltzogenes ; portable military kitchen for the Army and Navy, said to have been adopted by the French Government ; kitchen-ranges and washing machines ; hygienic coppersmith's

work, designed to obviate the disadvantages inseparable from tinning by the incorporation of silver and copper; children's carriages, arm-chairs, Bath-chairs, and rocking-chairs—a very attractive exhibit.

GROUP II.—Agricultural and Alimentary products, and leather, embracing dressed calf skins; prepared and dyed sheep skins; harness and saddlery; a beautiful model, costing nearly a thousand pounds, for showing the working of the machinery used in the manufacture of a substitute for butter; and all the delicacies in which France is so prolific; truffles from Périgord; Bordeaux pigeons and quails, the aromatic mustard of Normandy, olives, pâtés de foie gras, mushrooms, plums, bottled fruits and vegetables of all kinds; the chocolate of Menier; cocoa and tea, and French confectionery in endless variety of form and colour.

GROUP III., devoted to Wines, Liqueurs, Beer, and other beverages, and Oils. Of Champagne there were several exhibitors, one of whom constructed his stall in the shape of a huge champagne bottle; sparkling Vouvray wines; wines of the Côte d'Or; Algerian brandies; Armagnac brandies; Castagnier wine; fine Champagne brandies; Bordeaux wines of various vintages; Cognac brandies; Charente brandies; bottled beer; Curaçoa; a Kiosk in the Western Garden retailed Normandy cider and apple brandy; sweet white wine; Chablis, first vintage 1870; Martinique rum; liqueurs and syrups; fruits preserved in syrup and in brandy; wines of the Gironde; Byrrh, au vin de Malaga, and Ribedine.

It must be admitted, surely, that this was an imposing enough display in certain departments of French handicraft, more especially those in which the French, as being unrivalled, were well fitted to furnish English artisans and producers with new ideas, no less than to impress the exhibitors themselves—who numbered 857—with the prime importance of England as a market for their wares, as pointed out



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(FRENCH EXHIBITION.)





by Mr. Whitley. "With her great and varied resources," he had written, "and superior geographical position in relation to Great Britain, France, in competing for our custom, has an immense commercial advantage over other countries. This is manifest from the fact that her exports to Great Britain already average about £40,000,000 annually, or more than one quarter of the whole of her export trade."

The excellence and instructiveness of the greater part of the industrial exhibits above enumerated were readily acknowledged by all who inspected them with conscientiousness and care, although in the opinion of many it was the Fine Art Section of the Exhibition, forming Group XII., which attracted most admiration. The eminence of the French Committee,\* which volunteered to enlist recruits for this battalion of Mr. Whitley's French Legion of foreign auxiliaries, had been in

Fine Art  
Section.

\* This Fine Art Committee was thus composed : Hon. Presidents : MM. Carolus Duran and J. L. Gérôme (Painter, Member of the Institute).—President : Le Baron Delort De Gléon (General Commissioner for Egypt at the Universal Exhibition, Paris, 1889).—Vice-Presidents : M. Bartholdi, Sculptor ; M. Toulmouche, Painter ; M. Yon (Edmond), Painter.—Secretaries : M. Jourdain (Roger), Painter ; M. La Touche, Painter.—Members : M. A. Aublet, Painter ; M. Barrias, Sculptor, Member of the Institute ; M. Benjamin Constant, Painter ; M. Béraud (Jean), Painter ; M. Billotte (R.), Painter ; M. Boisseau, Sculptor ; M. Carrière, Painter ; M. Coutan, Sculptor ; M. Delaunay (Elie), Painter, Member of the Institute ; M. Desboutsins, Engraver ; M. Duez, Painter ; M. Dumaresq (Armand), Painter ; M. Haro, Expert ; M. Hottot, Sculptor ; M. Lambert, Painter ; M. Roty, Member Institute ; M. Toché (Charles), Painter.—Chief of Fine Art Section and Assistants : M. Guillemet (J.) ; M. Duplex (A.) ; M. Glau-dinont (E.), Chef de l'installation.

itself a guarantee of success; though Mr. Whitley himself, by one of those happy inspirations which have so often aided him in his difficult work, had greatly assisted them in the performance of their task. Referring to the subject afterwards, he said: \*  
 “I remember that one day I had the pleasure of meeting several friends belonging to the rival camps of the two *salons* which were then just about to open in the Champs Elysées and on the Champ de Mars. After an exchange of friendly repartee between the partisans of the two factions, I said to them, half in earnest, half in jest: ‘You do not appear to be in perfect agreement, gentlemen; why do you not bury the hatchet in a foreign country, and exhibit *all together* in our Exhibition in London?’ And there is nothing of which my English colleagues and I are so proud as of the fact that, as I hoped, this invitation was taken seriously and accepted.” † The President of the Fine Art Committee, Baron Delort de Gléon, and the chief of the Fine Art Section, M. J. Guillemet, rendered invaluable assistance in the

\* At the Banquet to the French Committee and Jurors, September 30, 1890; see p. 278.

† For the first time in history there were in 1890 in Paris two rival *salons*, both open at the same time. The bitter feud, which was the cause of the Army of Artists in France becoming divided into two camps, arose out of differences of opinion concerning the International Exhibition of the previous year. In 1890, therefore, there was an Exhibition of Fine Arts in the Champs Elysées, and another on the Champ de Mars; and what was really interesting was the fact that whilst these two factions were “at daggers drawn” *at home*, Mr. Whitley got them to agree to have their paintings hung “cheek by jowl” in London. They responded to his appeal, and thus consummated what one of his French colleagues designated as *un mariage des arts* on the neutral soil of Old England.

collection and selection of the works of art exhibited.

On the walls of the Fine Art Section at West Brompton were hung above 800 pictures, most of which had been shown either at the Great Centennial Exhibition (of 1889), at the *Salon* of the Champs Elysées (Palais de l'Industrie), or at the new *Salon* on the Champ de Mars for the first time in this same year (1890); and this section embraced no fewer than 467 different exhibitors,\* including some of the most distinguished names in the French world of modern art—painters like Louise Abbéma, Auguste Allongé, Armand-Dumaresq, Albert Aublet, Eugène Bellangé, P. E. Berton, Henry Bourgault-Ducoudray, Horace de Callias, Carolus Duran, Pierre Carrier-Belleuse, Clairin, Dantan, E. Debat-Ponsan, Elie J. Delaunay, Guillaume Dubufe, E. Duez, A. J. Edouard, M. A. Flameng, J. P. Flandrin, José Frappa, J. L. Gérôme, L. A. Girardot, P. Glaize, Paul Grolleron, J. Jacquet, F. A. Laguillermie, Gaston La Touche, Jules Lefebvre, Madeleine Lemaire, Emile Levy, E. V. Luminais, Edouard Manet, L. G. Pelouse, Alfred de Richemont, A. P. Roll, Ed. A. Sain, G. S. Saint-Pierre, L. P. Sergent, Paul Soyer, Aug. Toulmouche, de Viellefroy, E. C. Ton, Zacharie-Astruc, &c.; and sculptors like Aubé, Barrias, Bartholdi, Bogino, Joseph Chéret, Gustave Doré, Doublemard, Falguière, Gérôme,

\* Exhibitors in Industrial Sections, 857; Exhibitors in Fine Art Section, 467; works of art exhibited, 1,024.

Madrassi, Marquet de Vasselot, Antonin Mercié, Moreau-Vauthier, Ringel d'Illzach, O. Roby, René de Saint-Marceaux, E. Soldi, &c.

We repeat that the masterpieces of these and other famous painters and sculptors decidedly formed the most meritorious and attractive section in the Exhibition; and with regard to the impression produced on the public mind by these art treasures which Mr. Whitley had contrived to procure for the edification of his countrymen, we think we cannot discharge the duty of an impartial chronicler better than by quoting a few opinions from the leading organs of public opinion:—

*The Saturday Review* wrote:—"When we remember that it is not official, it is remarkable how so excellent a collection of the arts and industries of France has been collected and arranged in so short a time. Never before—certainly not since 1862—has there been seen in London such an extensive display of French bronzes and jewellery, real and imitated. The great firm of Susse Frères has a magnificent display, the principal attraction of which is a work by Croisy, intended for a centrepiece, and called 'The Army of the Loire.' It is a reproduction of the monument erected at Le Mans to the memory of General Chanzy, and has been purchased by public subscription for presentation to the Duc d'Orléans, 'as a souvenir of his gallant desire to serve in the ranks of the French army as a private soldier.' It is certainly well calculated to make us envy the artistic talent of our neighbours; for unquestionably no modern monument, at once so picturesque and in every sense so completely a work of art, is to be found throughout the length and breadth of the United Kingdom. If a proof were wanted of the thoroughness with which artistic studies are pursued

in France, it would be found in the hundreds of bronzé figures shown here, some of which are not more than an inch in height, others colossal, but all showing the same perfect knowledge of anatomy and of artistic technique. The modellers of these bronzes are genuine artists. In the vestibule, opposite the main entrance, has been placed that celebrated bronze vase known as 'La Vigne,' the design for which was furnished by Gustave Doré. If we err not, it was one of the attractions of the Exhibition of 1878."

*The Times* declared to be "interesting the pictures of three of the greatest living painters of portraits, MM. Elie Delaunay, Carolus Duran, and Debat-Ponsan. The first is not so popularly known as the others; but such a portrait as that of 'Mme. Toulmouche' must confirm the deep impression that his collected work made last year on all who saw it at the Champ de Mars. Carolus Duran, more brilliant and showy, and almost as great as a colourist, sends a very clever full length of his daughter in walking dress—gray and pink, with gray hat; three studies, and the famous 'Deposition.' The last is a sort of souvenir of Velasquez and Ribera, and as such, and as a study of deeply contrasted tones, it is admirable. The painter's pupil and friend, Miss Lee-Robbins (who is American by birth, but almost naturalised in Paris), exhibits a 'Sleep' and a fancy portrait of a girl on a high seat which might almost have been signed by her master. Debat-Ponsan's portrait of his wife is first-rate; but it yields in interest to an older portrait study, with the surroundings of a conservatory—the group of M. and Mme. Guillemet by the late Edouard Manet, the real founder of the modern Impressionist school. This is in its way a marvellously fine thing, worthy of the painter of 'Le Bon Bock' at his best. In the large room, with the pictures of Carolus Duran, are many more pictures that have a certain interest, but perhaps the only two that call for notice are the very elegant and decorative scene of a French bathing-place by Albert Aublet, and the soft, peaceful 'Sweep-net Fishing in the Seine' by Baillet. It would be hard to beat this last as a representation of the misty calm of an early morning in September. Quinton's 'Bonneuil Plain—Sunset' might pass for a very tolerable Daubigny; and a

delightful pastel of 'The Corbeville Chestnuts' by Pierre Prins is as thorough a piece of workmanship as is to be found in the gallery. Luminais's 'Exorcism' is a fine picture, which deserves celebrity; Couturier's 'Sailors heaving the Capstan' is a plucky exercise of the painter's invention."

*The Morning Post* wrote:—"A powerful portrait by M. Wencker of Boulanger, the well-known ironworker, might well pass for an ideal likeness of Vulcan holding with a pair of tongs a piece of red-hot iron which he is about to hammer into form upon the anvil. For English and French visitors one of the most interesting pictures in the galleries is that by M. Bellangé representing the journey of Queen Victoria from Tréport to the Château d'Eu, when she first visited France in 1843 as the guest of Louis Philippe. Her Majesty is seated in a coach drawn by eight horses, and opposite to her is the Duc d'Orléans. There is, moreover, one room devoted altogether to a collection of brilliantly coloured scenes in Cochin China, Hong Kong, Singapore, and Japan by M. Louis Dumoulin."

The following was the opinion of *The Daily Chronicle*:—"To the numerous attractions of the French Exhibition at Earl's Court the management have just added an extensive and interesting collection of paintings, which have been on view this season at both the Paris salons. Scarcely a day has passed since the opening that has not seen a new feature imported into the Exhibition, which, with nearly three months yet to run, may be said to possess the rare merit of being complete. There is, indeed, more than can be exhausted in a single day. The pictures alone, numbering as they do something like 800, are well worth a special visit. Seven additional rooms have been opened for the paintings and drawings which have arrived within the past few days from Paris, and real artistic taste has been displayed in hanging them. This, it may be mentioned, is the first time that works of art from both Paris salons have been exhibited in the same year in London. The collection includes works by the greatest living French masters, and prominent among them is the magnificent painting of 'Lady Godiva,' by Jules Lefebvre, and also for the first time in England

there is on view the celebrated collection of drawings—to the number of nearly 200—by Paul Renouard, which were admired this year in Paris by the Prince of Wales.”

*The Daily Telegraph*: “An opportunity of seeing in London a large number of pictures from the chief galleries at Paris is so exceptional that the collection which fills several rooms at the French Exhibition should not be neglected by students of contemporary art. As every one knows, a spirit of faction amongst certain leading painters in France resulted this year in the organising of two *salons*, though what the arrangements are likely to be for next spring it is at present difficult to say.”

*The Daily Graphic*: “In the use of crayon the French put English artists altogether to the blush. For them crayon is made almost as expressive as colour and brush, and the enormous effect for good it exerts on their painted work is not properly understood in England. In the rendering of flowers in this manner, Madame Madeleine Lemaire and M. Yon show how pliable is this chalk to translate colour, delicate form, and even the most fragile of textures, while M. Renouard displays, in an incomparable manner, its power in reproducing character and in translating grace. Many of the drawings *The Graphic* owes to his genius—for it is nothing less—are here, together with the masterly work executed by him in Paris and America, constituting together a wonderful panorama of life in Ireland; in the theatres of England and France, before and behind the curtain; in the American Senate; in the prisons, and in the art worlds on both sides of the Channel; in the Conservatoire, and in the Salvation Army—a truly marvellous combination to issue with such uniform success from the pencil of one man.”

*The Morning Advertiser* remarked:—“The many attractions of the French Exhibition at Earl’s Court are increasing their hold on the public fancy, if the fact may be inferred from the crowds of visitors who are daily hurrying thither from far and near. For many of these its marvellous resources as an immense storehouse of art of many kinds, presenting innumerable subjects of profitable study, and a profusion of art manufactures which

delight the eye by the beauty of form, or of conception, which is so largely characteristic of French art, and the novelty which is constantly presented, in form, colouring, material, or treatment, are only now beginning to produce the favourable impressions which were from the first created on more perceptive or appreciative minds. The collection of furniture, ornamental porcelain and glass, bronzes, statuary, jewellery, dress fabrics, and a host of others are certainly being scanned with greater interest and attention than ever before, and the primary object of the Exhibition is thus in a fair way of being satisfactorily realised. . . . It is in the vast and splendid picture gallery, however, that the main interest of the Exhibition may at present be said to centre, and what remains to us of summer time and daylight should not be allowed to pass away without an inspection of its many treasures of art. During the last few months the directors have been hard at work with the object of enriching the gallery by a special exhibit of some of the best works which were on view in the French section of the Paris Exhibition of last year. They have made strenuous efforts to obtain also a good collection from both the Paris *salons* of the current year. The enterprise was necessarily attended with much difficulty, but they have had influential and zealous collaborateurs, and, thanks to the united efforts of these gentlemen, a valuable and instructive addition of works of the highest merit has been made to the gallery, which must render it during the remainder of the Exhibition one of the best visited spots in all London."

*The Evening Standard* also thus added its testimony:—"The managers of the French Exhibition have completed, not without grave difficulties, their gallery of examples of the best French school of painters, and there is now on view, in the cluster of rooms allotted to fine art, a valuable, interesting, and instructive collection of paintings. Many of the pictures were shown at the great Exhibition of last year, in Paris; and a large number of others have come direct from the walls of the two *salons* of the present year. In all there are fully 700 pictures, which have been selected with great judgment, making altogether a choice collection of contemporary French art."



*The World* wrote :—“ The derelict beings who are, according to their individual tastes, cursing or blessing the occupations which keep them in town at this time of year may be glad to have their attention called to the collection of pictures now on view at the French Exhibition. The decidedly meagre collection with which the Exhibition opened has been strengthened by the arrival of a considerable number of works from both the *salon* of the Champ de Mars and the *salon* of the Champs Elysées. The result is a show of pictures which should by no means be missed by any lover of modern art who happens to be in town. Should the visitor to the above collection of pictures feel, after he has passed through the galleries, that the result of so much earnest effort has had too sobering an effect on him, let him turn into the room reserved to the black-and-white drawings of M. Paul Renouard, one of the best-known illustrators on the staff of *The Graphic*. These drawings are not only admirable as proofs of draughtsmanship, but they are extraordinarily individual, and humorous to a degree that is only too rare in this melancholy world. That M. Renouard is ready to appreciate the tragic side of life as well as the comic is proved by his sketches of ‘The Blind,’ and the series of ‘In the Prisons,’ wherein one, of a convict in his lonely cell, ‘listening to the noise in the street,’ is curiously suggestive and clever. Altogether this roomful of drawings will well repay a visit, and the authorities of the French Exhibition have done well to secure so great an attraction for all who can appreciate artistic skill, humour, and pathos combined.”

From the above extracts it will appear that Mr. Whitley had more than sufficiently attained his primary aim in providing for the higher entertainment and instruction of visitors to his Exhibition; but as in the case of his two first “Life-Pictures” and “Tournaments of Labour,” he had rightly deemed that his duty did

Complete-  
ness of Life-  
Picture.

not altogether stop here. Instruction is never more palatable than when it partakes of the nature of recreation; while, on the other hand, recreation assumes its highest form when combined with instruction. In organising an Exhibition devoted to the Arts, Industries, and Resources of France, was it possible to overlook the fact that France is a Colonial Power? And yet how many Englishmen had ever realised this fact, or had any conception of the variety of races owing allegiance to the Republican tricolour? It has been said that France has colonies but no colonists, that Germany has colonists but no colonies, and that England has both colonies and colonists. Though not very prolific, perhaps, in colonists, France had "colonial possessions, and was engaged, as well as ourselves, in labouring to bring the expedients and resources of Western civilisation home to semi-primitive races." Of these races the most prominent are the wild Mahomedan tribes of Northern Africa, and Mr. Whitley determined, at all costs and hazards, to include some picturesque portraiture of these sons of the desert in his "Life Picture" of the people to whom they are subject.

In arranging for this most interesting feature of the Exhibition, his idea was to illustrate, <sup>The</sup> "Wild East." as vividly as possible, the manners and customs, rites, sports, and pastimes—in short, the daily life of the inhabitants of the countries in the East owing allegiance to France. In order to do

this in the most effectual way, to “transplant,” as it were, a section of Africa to Earl’s Court, Mr. Whitley determined to despatch a commissioner to that country, invested with full authority to make all arrangements necessary for the successful realisation of the project. For this task the choice fell upon M. Malden-Ercole, of Paris, and that gentleman accordingly proceeded to Algiers, whence he journeyed for six days into the desert to a place called Tuggurth, a distance of five hundred miles from the coast, where, after lengthy negotiations, he succeeded in prevailing upon a body of one hundred of the natives—men, women, and children—to accompany him to England.

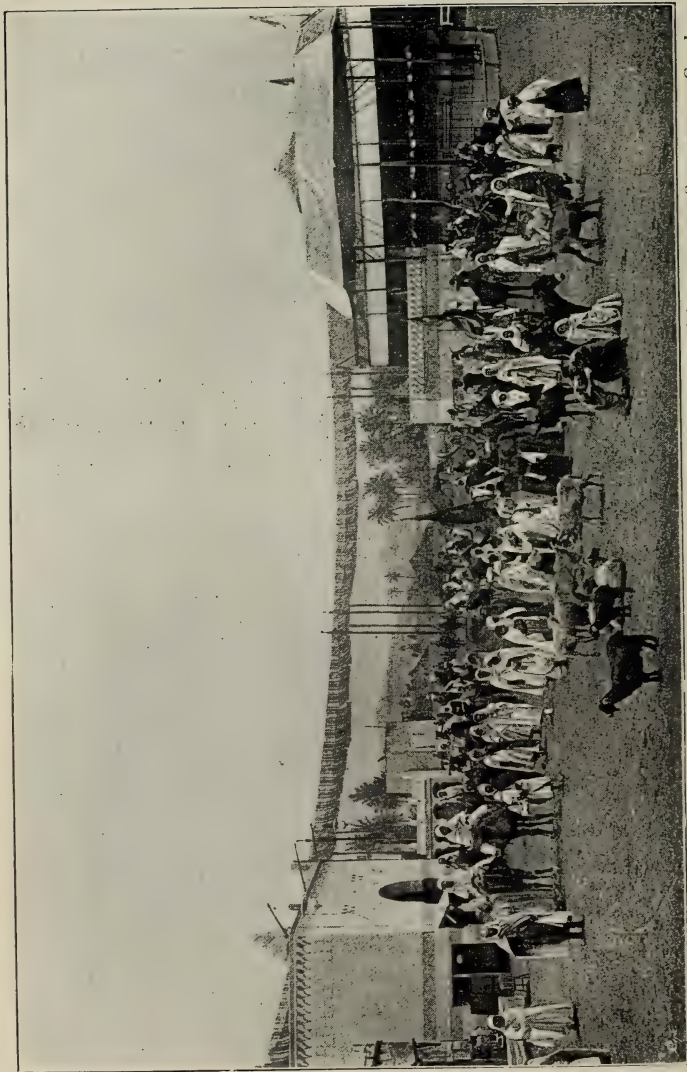
It was the chief object of the commissioner to get together a company which should be thoroughly representative of the tribes from which it was selected, and this object was successfully attained, though not without great difficulty and expense. The whole troop of Kabyles, Arabs, and Mountaineers thus brought to England included horsemen and camel-drivers from Biskra, black warriors, or “*Touaregs*,” from Tuggurth, shepherds and goatherds from Constantine, wizards and musicians from Setif, and dancing girls, or “*Ouled Nayles*,” from El-Ahab-Biskra. Native trades were also represented; sweetmeat-makers, a “*Chibook*” or pipemaker, a Burnous-weaver, an armourer or manufacturer of the “*Moukala*,” or Arab scimitar, dyers, basket-makers, a dentist, the sight of whose “tools” was enough to drive away the worst form

of toothache, and last, but not least, a soothsayer, or "*Taleb*," from Wajji.

To complete the company it was necessary that there should be a captain or leader in command, and further efforts on the part of the commissioner to this end resulted in the Sheikh Larbi Ben Kess-Kess consenting to accept the position. This chieftain is one of the most powerful and popular tribal leaders in Algeria, his followers numbering some 20,000 persons, and he is held in high esteem by the French authorities for the valuable services he rendered their troops during the African Rebellion in 1870, in giving them warning of an impending attack upon one of their fortified posts by an overwhelming force of the enemy, his timely information thus enabling the French commander to remove his men to a place of safety.

Considerable trouble was experienced in transporting the company to England. On their arriving at the railway station on the borders of the desert, *en route* for the coast, it was found that the line was flooded, and in order to make the journey hand-cars had to be requisitioned. At Algiers the Governor-General offered great objections to the caravan leaving the country, and the Arabs, after gazing on the sea for the first time, showed very great reluctance to embark for England. In the Bay of Biscay frightful weather was encountered, and as the ship—the Ocean Liner *Palinurus*—had to lay-to several times, the Arabs and their animals were, to





[From a photograph by the LONDON STEREOSCOPIC Co., LTD.

THE "WILD EAST" (ARENA).  
(FRENCH EXHIBITION.)

put it mildly, very much upset, though they escaped any serious damage; and when, after his manifold labours and journeyings, the Commissioner arrived with his convoy safe and sound at Earl's Court, his feelings of relief can be better imagined than described.

With the exception of two or three individuals who were engaged to inspire the others with confidence, none of the present company had ever before been out of their native land, and it need hardly be said, therefore, that they were strange to the ways of civilised countries, although there was nothing savage about them; their politeness, in fact, being a most prominent trait. The men, as a body, were splendid specimens of humanity, tall, bronzed, wiry, and upright. Of the four negro warriors, black as jet, two were considerably over six feet in height. The women were for the most part well shaped and pretty, with large dark eyes of the true Eastern type. All the troops were attired in the picturesque and traditional costumes of their country, and great was the wealth of barbaric ornaments and jewels with which the houris from far-off Biskra were adorned.

The many novel and interesting illustrations of "Life in the Wild East," furnished by all this picturesque company of Arabs, &c., included animal races, marauding attacks, native sports and industries,\*

\* One of the souvenirs of the French Exhibition which Mr. Whitley prizes most is a small bell-shaped carpet, which was made in camp at

feats of horsemanship, representations of caravan journeys and tribes on the march, eastern dances, and a Moorish Bazaar and Café. To add to the realism of the performances, a squadron of cavalry men in the uniforms of the *Chasseurs d'Afrique* were engaged to figure in the Life-Picture; characteristic music had been arranged; while appropriate scenery and effects were painted and designed by M. Jambon, of Paris, who had the supervision of the decorations of the Universal Exhibition in 1889.

The intention of the Executive Council had been to give a real and truthful representation of African life as it exists. Nothing was mere imitation. What was presented to the public was not a "circus" and not a "show," in the modern acceptation of the words, but a faithful, though obviously a reduced, illustration of "Life in Africa"; and consequently the encampment and its tribes, with their rites and sports, their Arab horses, camels, four-horned goats, sheep, dogs, tents, implements, and weapons, constituted "the most picturesque and accurate representation of the 'Wild East' ever presented to the public." \* To add to the realism

Earl's Court by the Arabs, and presented to him in token of their appreciation of his kindness to them during their six months' sojourn in London.

\* Here was one of the daily programmes of the "Wild East" entertainments:—“1. Entrance of LARBI BEN KESS-KESS, the Renowned Arab Chief and his Cavaliers.—2. Entrance of the *Chasseurs d'Afrique*.—3. 'Fantasia' and Feats of Horsemanship, by the Arab Horsemen.—4. An Eastern Wedding Procession and Sports.—(1) Arab Tug-of-War; (2) Dance of Touaregs; (3) Dance of Houris; (4) Aissaoua Larbi Ben Hussein, the Fanatical Follower of the Madhi, in his fiery rites; (5)



of these fascinating pictures from the African desert, the lion-tamer Darling (from the Nouveau Cirque in Paris) was engaged to give a series of representations; and the appearance of his lions in the middle of the arena, following on the various episodes of Arab life above enumerated, gave a completeness to the whole which made the "Wild East" a worthy pendant to the "Wild West."

Adjoining the "Wild East" arena was a French Bijou Circus with an ever-varying programme of attractions; while the visitor to the garden grounds of the Exhibition

Outside  
Attractions:  
"France in  
Miniature."

was otherwise provided with an ample feast of French entertainment in the form of a Louvre Theatre, a Café Concert des Ambassadeurs, a promenade concert-hall, several celebrated cafés (reproductions of Paris originals), with the highest style of French cookery, an ever-popular switchback railway plunging about among the picturesque mountains of the Vosges

Mahomed, the Arab Acrobat; (6) Ali Ben Hassen, the Arab Swordsman.—5. Horse Races (twice round).—(1) Arab *v.* Arab; (2) Chasseur *v.* Chasseur.—6. 'Alone in the Desert,' or 'Dying to save the Colours.'—7. Horse Race, Arab *v.* Chasseur (the previous winners).—8. Flat Race (twice round) between El Hadjyadi, the Arab Scout, Fatima, the Sheik's Daughter, and the Officer of Chasseurs.—9. Steeplechase (twice round) between the Cantinière, a Chasseur, and AMOUR BEN SESSI, the celebrated Arab Cavalier and Horse Breaker, on his Arab Thoroughbred 'MESSAOUH.'—10. The Return of the Marauders' Caravan; the halt in the Desert; Attack by the Chasseurs; their Repulse; the Prisoner of War.—11. 'ZULEIKA'; or, the Cadi's Daughter; the Escape of the Prisoner; the Chasseurs' attack on the Cadi's house; Recovery of the Colours; Counter attack by the Arab Horsemen; their Defeat and Flight.—12. Grand Parade and Salute.—13. Entrance of 'DARLING,' the celebrated Lion Tamer. The Wonderful Group of AFRICAN LIONS AND BOARHOUNDS, in Daring, Graceful, and Novel Feats."

(that now replaced the scenery of the Alps, which had been depicted during the Italian Exhibition); a "Cosmorama," which transported the sightseer across the Channel and enabled him to take a "trip through France in five minutes"; a Diorama (by M. Charles Toché) representing Paris as she appeared in all the glory of her Centennial Exhibition robes in the previous year; a miniature copy of M. Eiffel's tower, lending itself well to illumination by lamps of various hue; a "maze" for the gratification of those who enjoyed the luxury of losing themselves; a shooting-gallery with a self-registering target; an African jungle and a stretch of gardens in the style of Versailles; a "Folies Bergère," with concerts and dances by Algerian, Moorish, and Tunisian artistes; a Pont de la Concorde; and, last of all, an outdoor panorama of the Champs Elysées (by M. Jambon), which was a veritable triumph of pictorial and illusory art. In the midst of all these objects and amusements—of which the local colouring was heightened by a copious display of French costumes and Republican tricolours—it was difficult for the visitor to the Exhibition to realise that he was not in Paris, but in London; and, indeed, the spell that came over him in this respect was only broken when he entered the English "Welcome Club,"\* which again, under

\* The Committee of the "Welcome Club" this year was thus composed:—Chairman: Colonel J. T. North. Vice-Chairman: J. R. Whitley, Esq. Committee: Vincent A. Applin, Esq., R. D. Baxter, Esq., Lord Esher, Colonel George Fitz-George, Sir Julian Goldsmid, Bart., Augustus Harris, Esq., W. Hays, Esq., Sir J. Heron-Maxwell, Bart., Sir Victor

distinguished auspices, formed a prominent feature of the Exhibition, and served as the main rallying-ground of those who frequented it for the double purpose of instruction and recreation.\* In connec-

Houlton, G.C.M.G., Lewis H. Isaacs, Esq., M.P., J. S. Jeans, Esq., Colonel Mosley, Major Flood Page, John Priestman, Esq., Captain E. M. Shaw, C.B., E. Spencer, Esq., M.P., Charles Wyndham, Esq. Honorary Secretary: Capt. H. B. M. Carvick.

\* How varied was the entertainment department of the French Exhibition may be judged from the following programme for the "Bank Holiday, Monday, August 4th.—9 a.m. to 11.30 p.m.: Fine Arts, Industries, and Products.—The Best Paintings from this year's two Paris *Salons*.—Croisy's Art Bronze, purchased by Public Subscription and presented to the Duc d'Orléans.—Jules Lefebvre's Magnificent Painting:—'Lady Godiva.'—Gustave Doré's Unique Bronze Vase 'La Vigne.'—Bronzes, Ceramic Ware, Jewellery, Fashions and Dress, Silks, Furniture, Decoration, Photography, Toys, Musical Instruments, Wines, Liqueurs, and Alimentary Products, &c.—The Louvre and Model of the Eiffel Tower.—The Champs Elysées and Illuminated Gardens; Every Night 10,000 Lamps by Pain; Immense Success of the 'Wild East,' at 3.30 and 8 p.m.—Tribes of Arabs and their Steeds, Feats of Horsemanship, &c.—Most Magnificent Reproduction of African Scenery ever produced in London.—Realistic Illustrations of African Life, under the Leadership of the Renowned Arab, Chief Larbi Ben Kess-Kess, from the African Desert.—11 to 11: Folies Bergère.—12: In the Arena—the 'Wild East'; also Darling and his African Lions and Boarhounds.—1 to 2.30 p.m.: Bandstand (Main Building), the French Exhibition Band.—2 (Arena Section): French Bijou Circus.—2 to 4: Bandstand (Western Gardens), Grenadier Guards Band.—2.30: Louvre Theatre (Central Gardens), 'Lily of Trouville': Ballet.—3: Band-stand (Main Building), Band of the Royal Artillery.—3.30: In the Arena—the 'Wild East'; also Darling and his African Lions and Boarhounds.—4 (Central Gardens): Café Concert des Ambassadeurs.—4.30 (Arena Section): French Bijou Circus.—4.30 to 6: Moorish Pavilion (Western Gardens), French Exhibition Band.—5.30: Louvre Theatre (Central Gardens), the Renaissance Dance Troupe.—6 to 7.30: Bandstand (Main Building), Band of the Royal Artillery.—6 to 8: Bandstand (Western Gardens), Grenadier Guards Band.—7: Louvre Theatre (Central Gardens), 'Lily of Trouville': Ballet.—7.30 to 10.30 (Central Gardens): Café Concert des Ambassadeurs.—7.30 to 9: Bandstand (Main Building), French Exhibition Band.—8: In the Arena—the 'Wild East'; also Darling and his African Lions and Boarhounds.—8 to 9.30 Moorish Pavilion (Western Gardens), Band of the Royal

tion with the constitution of the English Reception Committee (*vide* Supplement, p. 500), Mr. Whitley ventured this year upon a new departure. Having regard to the fact that many representative Englishmen reside in Paris, he invited twenty-four of the most distinguished of his countrymen, who have taken up their permanent residence in the French Capital, to attend a meeting, in the month of March, at the Café Riche, and suggested that they should constitute themselves a Paris Committee of Reception (p. 502) and become members of the "Welcome Club," so that when visiting London during the succeeding summer they might entertain their French friends in that hospitable English corner of "France in London." This new departure proved a great success, as doubtless many Frenchmen would gratefully admit.

As it may interest our readers to know something of the machinery by means of which instruction and recreation were thus offered visitors to this and the other National Life-Pictures in Mr. Whitley's series; their curiosity can be gratified by a perusal of the following account of "The Way Great Exhibitions are Run":—\*

How  
Exhibitions  
are run.

"That there is a vast amount of work to be got through before the doors are opened must have been apparent to every one of the

Artillery.—9 (Arena Section): French Bijou Circus.—9.15: Louvre Theatre (Central Gardens), 'Lily of Trouville': Ballet.—9.15 to 10.15: Bandstand (Western Gardens), Grenadier Guards Band.—10 to 11: Moorish Pavilion (Western Gardens), French Exhibition Band."

\* From *Tit-Bits*.

tens of thousands of people who have come from every town and village to the great exhibitions which have been held in London during the last few years. For twelve months preparations are going on. The present French Exhibition was, however, 'got up' in three months.

"First of all, the exhibitors have to be found, then their wares have to be brought over, and it cost something like £3,800 to bring but a portion of the exhibits across for the late 'Italian'—not very expensive, as this paid for 3,542 cases, belonging to 858 exhibitors, which filled one steamer, and 1,809 cases, weighing 718 tons, which also came by sea, besides quantities by land as far as the Channel. Then stands have to be put up to receive the exhibits, and as many as 1,500 men have been employed at one time in getting things ready.

"Then what a staff is needed! There are 20 heads of departments and inspectors, 40 clerks, correspondents, &c.; 35 policemen—this little battalion of guardians of peace and order costing about £100 a week. During the run of the late exhibition they not only found 807 lost articles, but restored 16 lost children to their friends. There are 8 firemen, 3 mechanical and gas engineers, 14 gardeners—200 men, though, are wielding the spade and shovel the few weeks before the opening—62 door keepers, 18 carpenters, 10 messengers, and 82 odd workmen.

"Doctors are employed as well, and during the run of an Exhibition with  $1\frac{3}{4}$  millions of visitors they had to treat 500 patients. We can understand one of the 500 having his eye cut open with the bursting of a soda-water bottle, 2 crushed fingers, ditto crushed toes, or even the single case of pin swallowing; but we think the couple who were seized with styes on the eyelid, and another with a carbuncle, might have chosen any other place but an Exhibition to become patients for the doctor's hands.

"Include in the expenditure £1,000 for flags, and then close on 7,000 feet of blue and white bunting will be needed.

"Arrangements with railway companies have to be made. This is a big line, and accounts are made up between the Exhibition manager and the railway companies once a month. In six months

731,722 combined railway and admission tickets were used, 510,610 people tendered their shillings at the turnstiles, 335,558 rejoiced in the possession of either a season or complimentary ticket, and 165,555 staff, exhibitors, and attendants entered. In all, 1,743,445 people visited the Italian Exhibition whilst it was open.

“To illuminate buildings and grounds such as those at Earl’s Court for an Exhibition costs £5,334 5s. 9d. It is a wonderful engine-room which governs the light, containing as it does nine dynamos driven by two engines of 350 and one of 80 horse-power. These manufacture all that is wanted for 110 splendid arc lamps of 3,000 candle-power, 90 of 2,000 candle-power, 30 great mast lights in the grounds, and 300 incandescent lamps of 16 candle-power, besides a large number fixed for exhibitors. There is an Eiffel Tower in the grounds just now of over 1,000 lights.

“The Refreshment Contractor then steps in, for an Exhibition without its ginger beer and bath buns would be a failure. So a complete establishment has to be fitted up—an establishment capable of seating 1,100 people at one time, and containing kitchen, larder, store-rooms, ice-house, fish-house, &c. But even these immense premises look small in the 140,000 square feet of space in the main building. There must also be accommodation for 600 hungry folk in the gardens at the same time.

“The value of such plant is £15,000. The kitchen alone costs £2,000 to fit up—the big stove in the centre being priced at £100. The great plate safes will hold 3,000 each.

“All this means employment for 200 people in one department alone. There are 10,000 plates, 1,000 dessert ditto, 6,000 knives and forks, 5,000 glasses, 5,000 spoons, 5,000 cups and saucers; 1,000 table-cloths, and 5,000 serviettes used every day.

“Four tons of coal and coke are daily consumed in the kitchen; there are huge tanks which boil every quarter of an hour, and 1,000 gallons of tea and the same quantity of coffee can be brewed at one time. Thirty tons of ice are wanted each week.

“On a Bank Holiday as many as 1,000 dishes of strawberries and cream are indulged in, and 20,000 penny goods are sold, including 8,000 penny buns and 2,000 bath buns. On a good day

60,000 bottles of mineral water have been uncorked, 2,000 ices demolished, together with 60,000 cups of coffee, tea, and chocolate. Such a store of everything in the way of eatables is kept on the premises that there is enough and to spare to satisfy the wants of 60,000 people.

“A very important item, too, is the entertainments. Quite £480 a week will be wanted for a band or two, and something like £300 is needed for a theatre for the same period. And since ‘Buffalo Bill’ started a huge outdoor entertainment, this must be followed up. In the present instance, some 98 Arabs and 30 horses have been brought over, and there is much that is interesting surrounding them.

“They travelled from 500 miles inland, and now they form quite a little Arabian colony. They get their wages weekly, and a store has been put up where they can purchase all they require. This shop is well stocked with rice, semolina, flour, garlic, sugar—nearly all lump sugar—coffee, lentils, and cayenne pepper, of which they are particularly fond.

“They sleep in dormitories, on sloping bedsteads, each capable of accommodating some eight or nine men, and running from end to end of the room. Each man’s space is partitioned off and provided with a mattress.

“And as these dusky sons of the desert illustrate the manner in which they live when at home, scenery has to be made, and the same artist who painted over 25 acres of canvas for the recent Paris Exhibition has been at work here. With thirty men he in six weeks painted 5,000 square yards of canvas in order to lend realism to the idea.”

One of the most prominent incidents connected with the course of the Exhibition was a grand fête generously organised by its directors (Saturday, July 5th) in aid of the funds of the New French Hospital in London,

French  
Charity  
Fête.

the noble aims and necessities of which had been touchingly referred to by Mr. Whitley in his address at the opening ceremony.\* This fête received additional significance and attractiveness from the fact that it was inaugurated by the French Ambassador, M. Waddington, and favoured by the presence of the famous band—composed of 80 performers—of

\* See p. 239 *ante*. The French Hospital in London, which was founded in 1867, is open to poor Frenchmen and to poor foreigners speaking French, without distinction of nationality. In 1878 it was enlarged. The Prince of Wales, accompanied by the Duke of Edinburgh, opened the new buildings, and on that occasion the two Princes accorded the Hospital their official patronage. Since its foundation, to December 31, 1889, the French Hospital had relieved 5,531 sick persons, and had given 134,459 consultations to 49,736 out-patients, most of them French, and the rest belonging to more than thirty different nationalities. In 1886 the Hospital had become altogether insufficient for its objects. Moreover, its lease was to expire in 1890, and could not be renewed, and therefore the Committee, in consequence of the pressing nature of the affair, determined to buy with the savings of the last twenty years the freehold of a piece of land, in order to build on it a larger French Hospital more worthy of the name and better fitted for attending to, and providing comforts for, the sick. In 1887 a site with a superficial area of 5,300 square feet was purchased in Shaftesbury Avenue, in an excellent position in the centre of the French Colony, and in 1888 M. Waddington, the French Ambassador, laid the first stone of the new buildings of the French Hospital in London. The edifice was completed, and inaugurated in July, 1890. But the expenses of building and furnishing were far from being liquidated. The purchase of the ground having swallowed up all the reserve funds, the Committee opened a public subscription in 1887 to meet the expenses. At the first appeal the Queen of England, in addition to a generous donation, deigned to accord the Hospital Her Royal Patronage. The Government of the French Republic, at the instigation of M. Waddington, the French Ambassador, granted a generous subsidy of 50,000 francs. The Princes of the Family of Orleans subscribed 25,000 francs. Begun under such auspices, the subscription quickly assumed large dimensions; but at least 160,000 francs remained to be subscribed, and in consequence of this state of things the Executive Council of the French Exhibition liberally offered to organise a Grande Fête Française, and to give the profits to the Building Fund of the New Hospital.



the Garde Républicaine from Paris. Twelve years previously this very fine band had come to London on a similar errand of charity, and now it repeated its visit by express permission of the French Minister of War, who, at the telegraphic request of the Ambassador, was pleased to extend the appointed period of its stay from one to three days. Great was the cheering at the magnificent manner in which the band (fresh from a performance at Marlborough House) played the "Marseillaise," followed by "God save the Queen"; and it was no wonder that M. Waddington, on being asked by M. Sandoz to open the fête, said it always did his heart good to hear the national melody of France performed in such a style, for it had the same effect on the hearts of others.

On this day the rates of admission had been considerably raised, and the weather was wretched; but nevertheless the fête drew considerable numbers to witness its various attractions, which included a variety entertainment, the Louvre Theatre, two "Wild East" performances, a popular concert under the direction of Mr. Jacobi with his Alhambra band (which, among other things, played the overture to "The Dead Heart" of Mr. Irving, with all its stirring memories of the French Revolution), and a charity bazaar organised by a Committee of French ladies under the honorary presidency of Madame Waddington. In consequence of its having been partially spoilt by the rainy weather, the

Executive Council agreed that the fête should be continued on the Monday; and for this determined effort, so characteristic of the man, to achieve his purpose in spite of all obstacles, Mr. Whitley had the satisfaction of receiving the following communication from the Committee of the French Hospital:—

“ We have the honour to convey to you the sincerest thanks of our Committee for the eminent services you rendered our charitable institution in organising, on the 5th of July last, at the French Exhibition, Earl’s Court, a grand Fête, under the patronage of H.E. Monsieur Waddington, Ambassador of France, in aid of the fund for establishing a French Hospital in London. Thanks to generous and devoted support, this Fête, in spite of deplorably bad weather, has had very considerable results, more than £1,200 having accrued therefrom to our treasury, and there is reason to believe that this sum \* is not yet complete. We are aware that this success is the outcome of your noble efforts on our behalf, and that it would have been unique in its way had the result depended entirely on your will. But all the same, and in spite of the elements, you have assisted us greatly in the heavy task undertaken by us; and so, with the view of perpetuating the memory of your devotion to our Institution, we have decided to engrave your name among the founders of our new French Hospital.”

Mr. Whitley’s name was also added to the list of contributors to the Hospital for placing at The 14th of July. its free disposal an Exhibition stall; but his benefactions to the French colony in London did not stop here. For on the day before the Exhibition

\* £1,493 was the actual amount which the Fête added to the funds of the Hospital.

closed (November 1st) he organised a *matinée* at the Théâtre du Louvre, in aid of the funds of the National Society of French Teachers in England (*Société Nationale des Professeurs de Français en Angleterre*), which was given under the patronage of the Lord Mayor, and attended, among others, by Madame Waddington. But of all the special gatherings of which the Exhibition was the scene, none was more imposing than the banquet by which the French colony in London—a very large community—celebrated their National Fête on the historic 14th of July. Over five hundred ladies and gentlemen sat down to dinner, the chair being taken by M. Waddington, French Ambassador, who, in the course of his toast to President Carnot, referred to the excellent effects that had already been produced, no less by the French Exhibition of the past than by the one of the present year.\*

\* The toast of the evening, of course, was that of “M. Carnot, President of the French Republic,” and in proposing this His Excellency said that he would not enter into any political matters; but as he saw around him both ladies and children, it was inevitable that he should remind them in a few words of the anniversary they were celebrating, for it was no less than the point of departure of the great French Revolution—an era marked from the commencement by the liberty they were now enjoying to the full. Although, however, the principal object of this festival was to celebrate that anniversary, it also testified afresh to that *entente cordiale* of which so striking a proof had been given last year by the French Exhibition in Paris. His Excellency then asked the young people who were listening to him to remember that the family of the Carnots, for three generations, had been main supporters of the Republic, and the principles upon which it was founded. The toast was most enthusiastically honoured, the company joining in the “Marseillaise.” M. Waddington in turn was toasted as “the best of Ambassadors, the best of French gentlemen;” and although everything hitherto had been in the French

Replying to the toast of "The Visitors," which had been warmly proposed, Mr. Whitley, who spoke in fluent French, and was enthusiastically cheered, said:—

"YOUR EXCELLENCY, LADIES AND GENTLEMEN,—Most of those present will realise that my position this evening is of a rather delicate character, for, as one of those who have worked for the success of this Exhibition, I must be careful not to use any expression which would convey the erroneous impression that the French Government, so worthily represented by His Excellency the French Ambassador, or the English Government, are or have been, in the smallest degree, responsible for, or in any way connected with, the organisation or direction of this manifestation of French Arts and Industries.

"On the occasion of the recent Fête, which was organised for the benefit of the French Hospital in London, both those Governments rendered valuable assistance by permitting the splendid Band of the Garde Républicaine to constitute the principal feature of the Fête—but it must be understood that this action was not intended to signify that either Government was in any way patronising the Exhibition itself.

"The Exhibition is, on the contrary, solely the outcome of private initiative. . . .

"All history records and confirms the fact that, long before Governments had a being, man's individual initiative was the true and only factor in winning success, as the reward of human effort. . . .

"I am not going to commit the indiscretion of asking you to assume that this Exhibition is an adequate example or exponent of what we should wish to have accomplished. Being but small

tongue, the company, in good honest English, now broke out with "He's a jolly good fellow." M. Waddington, in response, said he was delighted at the success of the French Hospital, in which he was so much interested.

entities in the huge human machine, we must endeavour to find encouragement, if not satisfaction, at being partially instrumental in setting one small wheel of that huge machine in motion. Those who have worked hardest are the first to admit what a heavy task it is to start such a machine, and how imperfect are our resources ; others, however, will follow us, stronger, more intelligent, and more determined, and, time aiding, they will complete our work in years to come, and make it ' a thing of beauty ' as well as of utility.

“ All members of the French colony in London who were privileged to hear that splendid band of the Garde Républicaine, which your Excellency's influence succeeded in obtaining for the Fête organised in this Exhibition for the benefit of the French Hospital, must have felt how utterly untrue and inaccurate it would be if any dyspeptic individual ventured to assert that Englishmen have not a fraternal feeling towards Frenchmen.

“ It is true that excellent music invariably elicits, in most countries, well-merited applause, but the applause which greeted the efforts of the eighty musicians a week ago, on this spot, had a ring and an accent in it which were intended to do more than thank those musicians for the pleasure their art afforded to their audience ; and, as this statement might be disputed, I determined, on the occasion I refer to, to place the fact beyond all doubt by calling upon the assembled thousands for three hearty cheers for ' la France,' and before I could finish the invitation those thousands had taken up enthusiastically the shout of welcome and of greeting. If any here present heard that expression of welcome and of greeting to you and your countrymen, they may perhaps understand me when I say that M. Sandoz, our colleagues and I felt, at that moment, that our labours were not in vain, and that we might hope for some *permanently* beneficial results for the toilers in both countries.”

This National Fête celebration had been the occasion of much fraternising between Frenchmen

and Englishmen; but a still better opportunity for the exchange of compliments and expressions of goodwill was presented later on (at the end of September), when the members of the French Jury,\* who had been specially appointed to adjudicate on the merits of the exhibits, were entertained at dinner in the Welcome

French  
Committees  
at Welcome  
Club.

\* The Jury was composed as follows :—

PRESIDENT : M. G. Sandoz.

MEMBERS :

GROUP I.—MM. Charles Legrand, Lemaire, Neyret, Noirot-Biais.

GROUP II.—MM. Maurice Estieu, Aug. Pelletier, Emmanuel Roublot, Léon Walter, Chevallier-Appert.

GROUP III.—MM. Alfred Allain, Emile d'Aurignac, Charles Benoit, Jules Folliot, Formont, Galichon, Hartmann, Jarlaud, Leguay, Marnier-Lapostolle, Nicols, Stern, Tirier-Pavard, Roux, Velten fils.

GROUP IV.—MM. Paulin-Arrault, Boivin, Camille, George Carré, comte Deligny d'Alosno, Léon Dru, Gasne, Jonte, Muhlbacher, Gabriel Odelin, Eugène Péreire, Pierron, Pombla, Ray, Sudrot, Tanquerel, Vincent.

GROUP V.—MM. Adrian, Buchet, Gustave Chalmel, Chassaing, Thouet, Desnoix, Galante, Dr. Hubert, Auguste Perré, Wickham.

GROUP VI.—MM. Boudet, Doin, Lahure, Lucien Layus, Maunoury, Roger Sandoz, Eugène Thouroude.

GROUP VII.—MM. Cuel Gilbert, Dasson, Félix Follot, Hollande, Millot, Poiret, Quignon, Soubrier.

GROUP VIII.—MM. Gustave Sandoz, Flamant, Vidie, Dècle, Péconnet, Guillaume Baudouin, Margaine, Ch. Jean, Ruault, Dreux, Lahape, Chenaillier, Hubert, Claudius Saunier, Galli, Biéli, Berquin-Varangoz, Charpentier, Coutelier, Dalifol, Houdebine, Lamaille, Roty, Susse, Thiéry Vidie, Taillardat.

GROUP IX.—MM. Boudinet, Cornier, Eugène Houlet, Gustave Kahn-Lepage, Lemariéy, Lucas, Tarbouriech, Vuitton.

GROUP X.—MM. Gaston Pillois, Rueff.

GROUP XI.—MM. Thibouville-Lamy, Lyon, Cavallié-Coll, Ruch, E. Mangeot, Masson.

The awards given by this Jury to the exhibitors (see Supplement) consisted of diplomas of honour, diplomas of the first class, and diplomas of the second class. The number of the awards had been restricted, in consequence of the severity of the Jury's examination, to proportions which would render the distinctions all the more precious.



THE JURORS.  
(FRENCH EXHIBITION.)





Club by the English Reception Committee. On this occasion Mr. Whitley, in seconding Colonel North, who, as President of the Reception Committee, had proposed the toast of the evening, delivered a speech, part of which we may quote as bearing on the history and results of his French enterprise:—

“GENTLEMEN,—My colleague, Colonel North, has proposed to you the toast of the evening. I rise to second that toast. In connection with the series of National Exhibitions at Earl’s Court I have had the opportunity of noticing that the lion’s share of the *work* rests upon my willing shoulders; but I am more than recompensed by the fact that the lion’s share, also, of *pleasant* duties devolve upon me, as on this occasion, when the opportunity is afforded me, not only of drinking to the health of the French Committee and the Members of the Jury, but of congratulating both upon the extraordinary *tour de force* which you have accomplished in organising such an Exhibition as this in so short a space of time. A distinguished friend of mine, whom I met in Paris in February last, and did not again see until the first week of August, seems to have prettily and accurately summed up the situation, when, after visiting the Exhibition, he observed that you gentlemen have made ‘a beautiful frock out of a bit of ribbon.’ The ‘bit of ribbon,’ of course, had reference to the small amount of time available for organisation.

“Doubtless there are gentlemen present who remember a time when the term might also have been applied to the quantum of exhibits which were forthcoming—for there was a brief period during which some of you thought it impossible to organise the Exhibition in two or three months.

“Those days are now forgotten, for we are happily engaged this week in determining to which of the exhibitors the honour of a diploma shall be accorded.

“The importance of these National Exhibitions in London may at first have been ignored, but it is so no longer. The Americans and the Italians were so well pleased that both would have liked a second; and now we are invited by several nationalities to give them the preference for next year, including Belgians, Mexicans, Russians, Dutch, Germans, and Austrians.

“In connection with the French Exhibition, it can safely be affirmed that it has made its mark.

“The admirable works, due to that inimitable ‘*goût français*’ so admired and envied by the artisans of the entire world, and of which your efforts have assembled so remarkable a collection for our delectation here, have met with due appreciation at the hands of British producers and consumers alike, and will leave a lasting impression on many branches of English industry. You have thus given a powerful impulse to the artistic and industrial education of a friendly nation, and sown at the same time the seeds of new relations abroad, the beneficent effects of which will, I trust, long be felt by the industries of France. It would warm the heart of all Frenchmen present to look over the volumes of cuttings from the English newspapers which I possess.

“During the first week or two there were occasionally a few short paragraphs expressing surprise at the backward condition of things, from the pens of gentlemen who were not aware of the short time in which everything had been organised, but now, for months past, all references to our work are couched in one ‘key’—the pleasing ‘key’ of praise.

“The very complicated, and I might add antiquated, condition of our English licensing laws has been to some extent responsible for the fact that France, the recognised Mistress of the World in the growth and training of the vine, has had to rely principally upon the exhibits of three of her sons. I refer to ‘*La Vigne*’ of Gustave Doré, and to the ‘bottles’ of Benoit and Brébant!

“And as we have dined, and are still, I hope, all of us, under the genial influence of *Brébant’s* bottles, I may be permitted a physio-psychological reflection.

“I have travelled in many lands, and, amongst other observa-

tions I have made, is one which I have happily had occasion not only to make, but over and over again to confirm, viz., that a bottle of wine grown on a square metre in France will, even when enjoyed at a distance of 10,000 kilometres from the Gironde, the Côte d'Or, or the Cathedral of Reims, be sure to induce thoughts of a higher order than a bottle of wine grown on any other square metre of the whole world's surface; and I am led, therefore, to ask myself whether this bottle of wine—this literally famous bottle of generous, fragrant French wine—has not something to do with the leading position which the country, so accurately described as 'La Belle France' (because she loves all that is beautiful), so nobly maintains upon this planet in arts, in literature, in science, and in industry.

"Gentlemen, I drink, with all my heart, to the toast of your health, of you who, in foreign lands, so wisely, so energetically, and so lovingly uphold the honour of your country by peaceful, and therefore ennobling effort."

This speech of Mr. Whitley, delivered in French, was frequently interrupted by cheers, and at its conclusion evoked loud and hearty applause. M. Sandoz, acting as the mouthpiece of all the Frenchmen present, thanked Mr. Whitley for his kind words, and at the same time congratulated him in the most flattering terms, in the name of the Committee, on the zeal, the devotion, and the loyalty which he had always shown them, as well as on the perfect courtesy with which he had lightened a task often difficult and frequently delicate. All present joined in the tribute of praise so justly paid in an official manner by the President of the Committee and of the Jury to Mr. Whitley, by

drinking his health, and cheering him as the founder and Director-General of the National Exhibitions in London. "For our part," wrote a French chronicler, "we are convinced that the French Exhibition in London was a most excellent thing, since it has largely contributed to strengthen the bonds of friendship existing between France and England, bonds which we must all desire to see united in the closest manner for the common prosperity of the two nations."

It would have been very strange indeed if an Close of Exhibition. Exhibition which attracted a total of 1,329,701 visitors during the 143 days it remained open (from May 17th to November 1st), with a daily average of 9,300, had failed to strengthen the bonds of good feeling between the two nations above alluded to, by uprooting prejudice and diffusing knowledge, which is the greatest enemy of misunderstanding. To what extent the efforts of Mr. Whitley had helped to facilitate this happy process of mutual understanding between two nations, whose friendly relations have hitherto been too frequently imperilled by conflicting interests and jarring jealousies, was well expressed by a no less able than impartial writer, thus \* :—

"To-morrow the two Exhibitions" (French and Military) "which have provided London with an agreeable distraction during the summer and autumn are to close their doors. It would be invidious to assess the comparative attractiveness of the contemporary

\* *The Standard*, October 31, 1890.

rather than competing shows. It must suffice to say that both were welcome, and that either would have been missed. The metropolis is large enough to supply endless relays of visitors to more than one entertainment of the kind. The wonder, indeed, is not so much that they have been appreciated, as that Londoners managed, until within the last few years, to exist without them. It has been said that the English are slow to invent, but that they have a marvellous faculty for utilising and improving on the inventions placed at their disposal by races of more original genius. It is certainly true of this modern combination of bazaar, museum, and *al fresco fête*. We have taken most kindly to an innovation which amounts almost to a revolution. . . .

“The French Exhibition has afforded thousands of Londoners who are imperfectly, if at all, acquainted with France, and probably a yet greater number of their country cousins who are in the same plight, an excellent opportunity of learning something, as far as was possible in the circumstances, of the ways, habits, industries, and amusements of our nearest and liveliest neighbours. . . .

“The time was when untravelled English people looked upon France and things French with peculiar disdain, and assumed, in silence, and without inquiry, that everything in France was inferior to everything in England. This ignorant prejudice no longer prevails to the same extent; but we very much question whether the average Englishman still has an adequate conception of how far behind France we are in several matters that materially affect the sum of human comfort and enjoyment. This defect of appreciation is to be remedied only partially by a French Exhibition in London; but even a limited curtailment of national ignorance on so important a point is to be welcomed. Moreover, the Exhibition has probably brought home to a great many people whose notions on the subject were previously but hazy, that France, too, has its Colonial possessions, and is engaged as well as ourselves in labouring to bring the resources and expedients of Western civilisation home to semi-primitive races. It is well that Englishmen should have their imagination stimulated a little in that direction, so that they may apprehend that the world does not consist altogether

of the British Empire and the United States. When France enters on a rash and gigantic war, and is worsted in the struggle, then the attention of foreigners is attracted to French military capacity by the highly dramatic nature of the spectacle. But in times of profound peace it is less easy to arouse intelligent curiosity in the labours of the most laborious community in the world. . . .

We do not say that the French Exhibition has given to its visitors who relied upon it solely for enlightenment anything like a full and exhaustive impression of French ways and French productions ; but it must have sensibly extended their knowledge, and it is most desirable that English people, of all races in the world, should have the information communicated to them somehow. . . . It would be easy to discourse on the matters in which we are their betters. But the use of a French Exhibition is to remind us in what respects they (the French) are wiser and abler than we are, and to stimulate us to imitate them in those particulars."

This was surely ample enough English testimony to  
 Results. the success of the French Exhibition ; and  
 now for a select body of evidence on the  
 same subject from the other side of the water. To  
 begin with, the French exhibitors themselves had  
 addressed to Mr. Whitley the following expression  
 of their thanks :—

“ FRENCH EXHIBITION,

“ WEST BROMPTON, LONDON, S.W.,

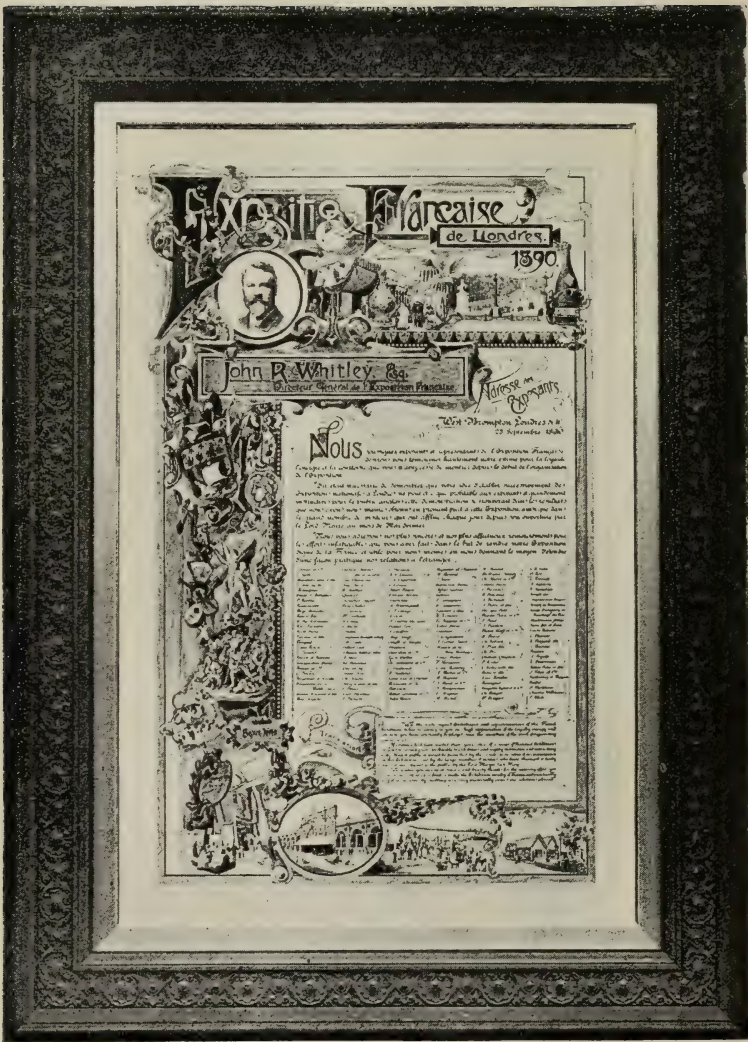
“ Sept. 25, 1890.

“ JOHN R. WHITLEY, Esq.,

“ Director-General of the French Exhibition.

“ *We, the undersigned exhibitors and representatives of the French Exhibition, desire to convey to you our*





EXHIBITORS' TESTIMONIAL TO MR. WHITLEY.  
(FRENCH EXHIBITION.)



*high appreciation of the loyalty, energy, and courtesy you have constantly displayed since the inception of the work of organising commenced.*

*“If evidence had been needed that your idea of a series of National Exhibitions in London would prove profitable to exhibitors and highly instructive and interesting to the British public, it would be furnished by the results to ourselves of our participation in this Exhibition, and by the large numbers of visitors who have thronged it daily since it was opened to the public by the Lord Mayor last May.*

*“We tender you our most sincere and hearty thanks for the untiring efforts you have so successfully put forth to make the Exhibition worthy of France, and practically useful to ourselves, by enabling us very materially to extend our relations abroad.”*

[Here follow the signatures of exhibitors.]

This communication was gratifying enough in itself, but a still more flattering acknowledgment of French thankfulness for his services was tendered Mr. Whitley when, in December of this same year, he chanced to be passing through Paris in the eager pursuit of fresh material for the fourth and final volume of his National Life-Pictures, that of Germany. This manifestation of French gratitude took the form of a banquet, which was given in the splendid Salle des Fêtes, at the Hôtel Continental, Paris (December 9, 1890), to

French  
Gratitude  
to  
Mr. Whitley.

express the satisfaction of exhibitors at the success they had achieved in London. There were present : M. Jules Roche, Minister of Commerce ; M. Yves Guyot, Minister of Public Works ; Senators Pauliat and Decauville ; several members of the French Chamber of Deputies ; MM. Favette and Sébillot, Chiefs of the Cabinets of the two Ministers ; and about 250 of the leading manufacturers and artists of France. M. Gustave Sandoz, President of the French Committee of the Exhibition, presided, and in an excellent speech reviewed its history. M. Sandoz concluded, amidst general applause, by remarking that, as the banquet *followed* the battle, it was incontestable evidence that victory had been won. M. Jules Roche, Minister of Commerce and Industry, then said :—

“ As Governments are at present constituted it is preferable that private initiative should direct the organisation of so practically useful an Exhibition as the French one recently closed in London, for this affords manufacturers and merchants themselves the opportunity of developing our industry, our commerce, and therefore our influence abroad.

“ This fact you, gentlemen, have well understood, for you have refrained from asking our Government for anything beyond its moral support, which was, of course, assured to you in advance.

“ The French Exhibition in London had its reward in its brilliant success. It was not only a commercial and industrial triumph, but in organising it you have accomplished a work of political as well as of national importance. I say political, because, although Exhibitions are deemed to have nothing to do with politics, I myself venture to differ from this opinion, and to maintain that

exhibitions more than anything else contribute to the development of the highest and happiest of all politics, 'the politics of peace.'

"Like M. Jourdain, who made prose without knowing it, you have by means of this Exhibition, perhaps without being aware of it, been helping the best description of politics, by creating new and friendly commercial relations with a neighbouring nationality.

"Some day universal peace will become an accomplished fact, for humanity was not created for war, but for work, for the blessings of civilisation, and for the development of reason. We can even now discern the dawning of that still distant era, and although we assuredly know that we ourselves cannot enter into the promised land, yet we are preparing the way for those who will do so.

"The Exhibition in London may, perhaps, be followed by other Exhibitions, organised in countries whose Governments are less intimately associated with our own than is the British Government, thus accomplishing a work of humanity which might have the happiest results towards the bringing about of universal peace. You, gentlemen, are the apostles of civilisation, and therefore of that coming era. You have, through this Exhibition, rendered a service to France and to England. I congratulate and thank you."

The Minister's speech was received with enthusiastic applause.\* Mr. Whitley, who on rising was received by a "*ban*" or "tiger," then spoke as follows:—

"YOUR EXCELLENCIES—GENTLEMEN,—Amongst the many excel-

\* M. Henri Maret, Member of the Chamber of Deputies, replying to the toast of the Press, referred to the organisers of the Exhibition having utilised the services of the Press in but a very small degree, and continued: "But the merit of your cause was its own advertisement, and assured your success. It so happened that a 'Peace Congress' was being held in London during the period the French Exhibition was open. That Congress was an index of the coming era of universal peace, to which the Minister of Commerce has made allusion—to that dream of all generous natures which will assuredly one day become a reality, thanks to you and others, who, like you, found enterprises which instruct, elevate, and interest all peoples."

lent proverbs which humanity owes to the French, there is one which assures us that : ‘ *Tout vient à point à qui sait attendre,*’ and, permit of my adding, ‘ *et travailler.*’ This excellent proverb might well have served as the motto to the French Committee of the French Exhibition held this year in London, for if ever there was a body of men tormented by cares and vexatious troubles at a time when they might with justice have expected to be aided and encouraged, those men are the members of the Committee who have met this evening to celebrate at this festive board not an aspiration, but a *fait accompli*.

“ As each here present well knows, it is no flattery if I affirm that, without the incessant labours of M. Gustave Sandoz, and the Committee he so ably presided over, in their efforts to prepare the way to the pacific victory which France has gained this year, we should not have had the honour this evening of having with us the eminent Ministers who represent the Government of this great country, for there would have been no French Exhibition in London. The work which falls to the lot of those who organise these object-lessons, called ‘Exhibitions,’ is of so varied a nature that those who devote themselves to it should at least be able to rely upon sympathy and moral support as an encouragement to them in their efforts ; but, in connection with the French Exhibition in London, the French Committee has not only had to convince artists and manufacturers of the value which a national demonstration of this character would have for them, but that Committee has also had to withstand an avalanche of attacks which have been directed against them by envious and narrow-minded persons. However, ‘all’s well that ends well.’ There have been no bones broken, and, if *noblesse oblige*, so does success. To-day we can afford to pity and pardon those who were not with us, but against us.

“ This evening we will, as usual, tell the truth to each other, and the truth is, that on our opening day many finishing touches were still needed to our beautiful work ; but, with the aid of the valiant members of the French Committee, we were able to win, very shortly after the opening ceremony, the applause and the sympathy of hundreds of thousands of my countrymen, and of visitors from

all parts of the world, who had but two forms of expression :  
' *C'est charmant ;* ' ' *C'est splendide.*'

" I can affirm, without fear of contradiction, that never before, in the history of the two countries, was there seen in England such a magnificent collection of French paintings. This statement is confirmed by all who have expressed an opinion on the subject, and by the hundreds of articles which have appeared in English newspapers. The masters of the French School have once more furnished indisputable proof that when the honour of the National ' flag ' is at stake, all instinctively join hands and forget those little feuds which are not the special privilege of those who exhibited in the Champs Elysées and the Champ de Mars this year, but are common to all countries.

" I remember that, at the first banquet to which I had the honour of being invited by you, gentlemen, in this very room, in the early part of the year, a Russian guest maintained that the best proof of civilisation in the nineteenth century was to be found in the search after new markets and new fields for the products of human intelligence and human industry, and he added that Englishmen generally formed part of the *avant-garde* of these pacific invasions.

" I refer to this interesting declaration, because I hope that my countrymen have proved this year that if they ever did previously merit the designation of '*filz de la perfide Albion,*' there has, nevertheless, been some progress made on our side of the Channel, and those who are here present will, I am sure, admit that their friends in England have this year afforded the children of this beautiful country of France the opportunity of marching shoulder to shoulder with them in search of those new markets to which reference was made by the eminent Russian explorer.

" Amongst the smaller difficulties which are met with by the organisers of Exhibitions, is that of satisfying the requests of each and all of the exhibitors. I must confess that during the whole of my experience this task has never been so light as it has been this year.

" In each Frenchman I have met there was an innate sense of what was right and fair, and I am happy to have this opportunity

afforded me—the first since the close of the Exhibition—of mentioning that not a single serious case has come to my knowledge of a French exhibitor having tried to create difficulties for the Administration.

“ I will not venture to refer to the exhibits. The juries have given their verdict concerning them, and their word can be relied upon. Englishmen have observed with what zeal the jurors undertook their work. I do not know of any other Exhibition where the percentage of the jurors actually visiting the Exhibition was so large as on this occasion.

“ It speaks well for the patriotic spirit of the eighty-four gentlemen that they should, at their own expense, have come over from France to London several times to undertake this purely honorary task.

“ As for myself, the three things I prize most highly in this world are three simple letters signed by the exhibitors from three countries [and all friendly to my own, viz. : France, Italy, and America]. These workers of three different nationalities were invited by me to visit London, and when they returned home to their respective countries they were convinced that John Bull is not so black as he is often painted ; and permit of my adding that an Exhibition in London exclusively devoted to the works and products of 1,324 French artists and manufacturers cannot but have produced beneficent results for those who exhibited, as well as for those who were visitors.

“ I am proud to contribute to this species of emulation, for as long as nations are actively engaged in this kind of strife they will have neither the time nor the taste for bloody combats.

“ All peoples profess a desire to reduce armaments and to enjoy the fruits of peace and the peaceful contests of the intellect ; every nation has its writers in quantity who bravely endeavour to bring about this happy state of things. You and I, gentlemen, have also our manner of giving form and body to our notions concerning the best method of arriving at this longed-for goal ; but it is not by writing books that we hope to succeed, and we are encouraged by the reflection that even when our efforts do not accomplish all we

could desire, they are, nevertheless, in the right direction, and will perhaps produce permanent results.

“Some may say that we are in search of the millennium of peace. If those critics mean that we prefer to be up and hard at work, striving to attain an end which we believe to be noble and humane, rather than remain seated in tranquil indifference, then the criticism is justified.

“In all countries and in all times the men who leave beaten tracks must be men of iron will, and have the courage and even enthusiasm of their own ideal. It is a consolation to remember that the very persons who cannot understand in what manner the painting which the artist is engaged upon will develop into a work of art, or how the efforts of organisation are to produce results beneficial to the history of humanity, are precisely those whose praises will resound the highest when the work shall be completed.”

Commenting on this speech *La Paix* remarked :  
 “Mr. Whitley delivered, in excellent French, a speech in which humour <sup>A typical</sup> “John Bull.” struggled for the mastery with kindness. ‘Sometimes,’ said the speaker, ‘John Bull is painted a little blacker than he is ; but in coming to London you have been able to judge how much injustice there is in the popular description of him.’ It was enough to listen to Mr. Whitley himself for a few minutes to be absolutely convinced of this.” This was a charming compliment to the man who, in virtue of the very qualities which go to the making of a typical “John Bull,” had organised and carried through to a successful close the French Exhibition ; and the compliment was repeated to him in still more

flattering form when Mr. Whitley, after the banquet at the Hôtel Continental, was presented by M. Roche to M. Carnot, President of the Republic, and thanked by him for his services in the common cause of the two countries which march in the van of civilisation.

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## CHAPTER V.

### THE GERMAN EXHIBITION.

(1891.)

“ I feel encouraged in my task when I see that wise and capable men such as are gathered here do justice to the earnestness and honesty of my intentions. My aim is, above all, the maintenance of peace, for peace alone can give the confidence which is necessary to the healthy development of science, of art, and of trade.”—*The German Emperor's Guildhall Speech, July 10, 1891.*

WHILE as yet the English public were engaged in the eager perusal of the third volume of his works, dealing with France, Mr. Whitley had started off to Berlin, Hamburg, Bremen, and Cologne, in search of material for his fourth and final tome; and, by a curious coincidence, he reached Germany upon this quest on the very day (August 9, 1890) that witnessed the ceremonious cession of Heligoland to the Emperor,\* a day that will always be memor-

A Recon-  
naissance in  
Germany.

\* In commemoration of this event, and as typical of the friendly feeling existing between the two nations, Mr. Whitley commissioned some Munich artists to execute a beautiful *al-fresco* painting of the island for the adornment of the verandah wall at the “ Welcome Club ” in the Exhibition Grounds.

able in the history of Anglo-German relations. He who sets out as the initiator of a private enterprise in Germany embarks upon a quest as difficult and desperate almost as that of the Holy Grail—seeing that the State is no less omnipotent than capricious, and that the subjects of this State take their directions from it in most things with the disciplined docility of a squad of soldiers, who are as potter's clay in the hands of their drill-sergeant. “Not altogether what *we* will, but what our Government wishes,” is the maxim in accordance with which the Germans as a rule must shape their actions; and when Mr. Whitley, therefore, set about organising an Exhibition of German Arts and Industries in London, he addressed himself to a task which might have appalled the stoutest heart. His courage, too, was all the greater, as the success which attended his first efforts to moot the question of his new enterprise had been anything but inspiring.

Already in 1888, before opening his Italian Exhibition, he had endeavoured to feel his way with some of the leading members of the German commercial colony in London, yet had, on the whole, met with nothing but indifference and dissuasion. But nothing could effectually discourage the indomitable Mr. Whitley. With his usual tenacity he clung to his purpose, and determined to achieve for Germany what he had already done so successfully for America, Italy, and France. And what more fascinating picture could

Inherent  
Difficulties  
of Task.

be presented to Englishmen than the contrast between France and Germany, those redoubtable adversaries of the past, and possible, nay, probable, foes of the future? Germany had worsted her neighbour in arms; and would it not be interesting to show to what extent she now claimed equality, or even supremacy, in the field of arts and industries? France had long held unquestioned sway both in arts and arms, but one of her thrones had already been transferred to Berlin, and what was now to become of the other? Before the great war of 1870 Germany had scarcely been entitled to the name of a commercial nation; but unity had given her internal strength, while her commanding position in Europe enabled her to make up with rapid strides for her trading and industrial backwardness in the past. Where there is political power there must also be economic progress; and the result of this law is that, during the brief period of her nonage, Germany had sprung forward into the very first rank of commercial nations. To enable Englishmen to realise this important and almost incredible fact by living pictures, not by bare statistics, was the task which Mr. Whitley now set himself—a task, as he otherwise expressed it, which was intended “to illustrate by the display of her arts, her crafts, her industries, and the products of her husbandry, what the workers of Germany are capable of producing; to show the progress they are making in their manufactures; and to add to

this more serious and didactic aspect of the objectless representations of the sports and pastimes of the German people, with side-glimpses at the more epoch-making incidents in their history.”

That such a Life-Picture from his hands would be again hailed with pleasure by the English public, Mr. Whitley did not doubt, there being many reasons why a German Exhibition in London should be popular and successful; and some of these reasons were thus ably set forth by a friend of his (Mr. J. S. Jeans):—

Germany's  
Economic  
Progress.

“There are many reasons why a German Exhibition in London should be popular and successful. Perhaps the most obvious of these is that Germany is a great commercial and manufacturing country, seeking to extend its trade in all directions, and capable of presenting to the rest of the world inducements to come and buy. And the allied reason is that Great Britain, with the true instincts and policy of a sound trader, is not only seeking to sell in the dearest market, but to buy in the cheapest, and would as soon buy in Germany, at a given price, as in any other part of the world.

“But there are other reasons, perhaps of a more sentimental, but not on that account of a less substantial and real character. Germany is not only geographically very near to us, but through many generations of eventful history the two nations have fought in the same campaigns for faith and freedom, have been brought close together by the kinship of the reigning dynasties, and have much in common in marching shoulder to shoulder in the cause of advancing civilisation.

“We hear much, and we are likely to hear more, of German competition. There is hardly an industry of importance established on English soil that is not more or less subjected to successful

rivalry from Germany. This may not be to the advantage of the individual manufacturer or merchant, but in the long run it is a gain to the public—it promotes distinctly the greatest good of the greatest number.

“As an industrial nation Germany has not long got out of school. Thirty years ago there was hardly any industry of large importance carried on in the then greatly-governed and much-divided congeries of small principalities and powers to which the generic name of Germany was applied. All this is now a thing of the past. The ironworks of Rhineland and Westphalia are of as large extent, are as well administered, and, up to a certain point, as successful as those of Great Britain or any other country. The woollen mills of Saxony are carried on with a knowledge of technique, and of the conditions that make for industrial success, that can hardly be rivalled in Bradford or the West of England. The cotton, thread, lace, and other factories of Chemnitz are equal to anything of their kind on the Continent of Europe. Krupp, of Essen, has taught all the world how to apply steel to the manufacture of armaments, and has raised his country thereby in the estimation of every other Power. Borsig, of Berlin, has proved that German locomotives are as good and as cheap as anything that can be turned out of the colossal establishments of Crewe and Swindon. The shipyards of Stettin and Hamburg are competing vigorously, ‘brow to brow,’ with the shipyards of the Clyde, the Tyne, and the Wear, and have turned out ships for the North German Lloyd and other lines that are equal to any on the ocean. The now extensive industry of the production of coal-tar colours is carried on to a larger extent in the Fatherland than in any other country, and has been developed there with skill and knowledge. There is, indeed, no manufacture of national importance that has not become established in Germany with more or less success.

“Not only is this the case, but Germany has become a large contributor to the commerce of other nations. Her export trade within the last twenty years has grown enormously, and is now close on 200 millions sterling per annum. This is a figure that

is comparatively dwarfed by the enormous export trade of the United Kingdom, but it is, nevertheless, the largest European contribution to the commerce of the world, after our own.

“ This, of course, is neither the time nor the place to discuss economic problems of a controversial character, but it is interesting to note that while the German Empire imposes duties on nearly every class of imported commodities, and while Great Britain preaches and practises the gospel of free trade, except for revenue purposes, both countries alike have been making great commercial progress, and have been largely extending their trade relations with other countries. . . .

“ Much of the success that has attended recent German enterprise may be laid to the credit of the educational system of that country. No other nation has done so much to make education cheap, good, and universal. As far back as 1830 the ratio of adults able to read and write in Germany was 81, as compared with 55 in England, and 42 in France. In the interval, as is well known, our own country has made great educational strides; but even in 1881, while the ratio of educated adults had in Germany been raised to 94, it was still only 84 in England, and 78 in France. This is simply due to the universal practice in Germany of sending children of school age to school, and published statistics show that in that country the ratio of school-children to population was 16, as against 7 in England, and 6 in France. In 1881 the ratio had remained almost stationary in Germany—having only risen to 17—while in England it was 15, and in France 13 per cent. Evidently, therefore, Germany has set the rest of the world an example, in reference to educational progress, that should be gratefully acknowledged, and if she is now reaping the fruits of that early educational superiority in increasing trade relations, and increasing intelligence applied to the conduct of business affairs, the reward has been too well earned to be begrudged by so generous a nation as our own. . . .

“ The powers of that now pre-eminently strong and prosperous nation lay fallow for many years, and indeed, until the result of the Franco-Prussian war lifted the country at one bound from a

minor position among the States of Europe to the foremost place among the great Powers, Germany was apparently content to jog along in an almost passive manner, without either rivalling or competing with its more aggressive and self-assertive neighbours. But the splendid military system created by the late Emperor William and his Generals, the genius of Bismarck, the loyalty and devotion of the people, and the many other attributes, long latent and lambent, that were called into active exercise in that supreme crisis, disclosed to the world that the German nation was made of better stuff than was commonly supposed, and taught the Germans themselves that if they had a mind to make the effort, they had every reason to look for a greater measure of national prosperity than they had previously known. They have made the effort, and they have largely succeeded. German competition in arts and industries, which was formerly a myth, is now an accomplished fact. Into most of the principal countries of the world German ideas have penetrated, and German productions, as we have seen, are often preferred to any other.

“The course of events may be illustrated by a very convenient and well-attested fact. Up to a certain point the great neutral market of the world hitherto has been the United States of America. The Americans, despite their tariff, are by far the best customers for the produce of Europe, and Germany, directly after the war, set herself to work to secure a better hold of that as well as of other outside markets. She has succeeded in a very remarkable degree. In the year 1871 the United States only imported from Germany goods of the value of 25 millions of dollars. Ten years later this had rather more than doubled, but in 1889 the United States import of German goods had reached the very considerable sum of 82 millions of dollars, so that in less than twenty years Germany has improved her position more than threefold in the trade with that country, whereas within the same interval the American imports of British goods have declined, with considerable intermediate fluctuations, from 221 millions of dollars in 1871 to 178½ millions in 1889.

“Germany has of late years made remarkable progress in

respect of that industry which lies at the foundation of all industrial greatness. In other words, she has largely developed her coal resources. Half a century ago the coal output of Germany was not more than  $4\frac{1}{2}$  millions of tons. Twenty years afterwards this output had advanced to  $25\frac{1}{2}$  millions of tons. Thirty years afterwards it was  $38\frac{1}{2}$  millions of tons. In 1889 the production had reached the large total of  $67\frac{1}{2}$  millions of tons, in addition to which brown coal, or lignite, was produced to the extent of  $17\frac{1}{2}$  millions of tons, making Germany the third largest coal-producing country in the world—after the United Kingdom and the United States. . . .

“Quite as remarkable as the advancement reached in the coal industry has been the increase in the production of iron ores—the main element in the manufacture of the most useful of the metals—the metal which Dr. Ure has described as the ‘Father of Arts and the Mother of Plenty.’ In 1848 the output of iron ores in Germany was under a million tons, the exact figures being 693,000 tons. In 1868 the production had increased to 3,630,000 tons; and in 1878 the output was over 5 millions of tons. In this year there occurred an event that did a great deal for the advancement of the German iron industry—the practical discovery and application of the basic process of steel-making. This enabled Germany to make use of her rich resources in phosphoric ores, instead of depending mainly, as she had formerly done, on limited supplies of indigenous Bessemer ores, or imported Bessemer ores from Spain and other countries. Hence, from this point the iron ore industry of Germany took a great leap, and the output in 1889 was over 11 millions of tons, having more than doubled in about ten years.

“An increase in the production of iron ores means, of course, a concurrent increase in the production of iron and steel, at any rate in a country like Germany, which does not produce for export. The German iron industry, now of very large extent, has been a creation of the last thirty years. In 1868, the total output of iron in the Empire (including Alsace and Luxemburg) was only a trifle over a million tons. For the next ten years the progress was slow,



so much so that in 1876 the make was still under two millions of tons; but from the adoption of the basic process, introduced into Germany in 1878, the trade began to rise rapidly, until in 1889 the make of pig iron was not less than  $4\frac{1}{2}$  millions of tons, having practically quadrupled within thirty years. This increased production has mainly been converted into steel in the German steel works, and applied to all purposes of arts and industries, but mainly in the production of rails, wire, and plates for shipbuilding. At the present time Germany produces over a million and a half tons of steel per annum. More than one-third of this quantity is employed for railway purposes. . . .

“The total value of the exports of the German Empire (Zollverein) was  $144\frac{1}{4}$  millions sterling in 1878, and  $156\frac{3}{4}$  millions in 1887.

“The German Empire does a much larger trade, as it is, with the United Kingdom than with any other foreign country. The principal countries that receive exports of German produce, in the order of their importance, next after the United Kingdom, are—

|                    |              |
|--------------------|--------------|
| Austria-Hungary,   | Belgium,     |
| The United States, | Switzerland, |
| Holland,           | Russia ;     |
| France,            |              |

but a considerable amount of business is also done with Italy, Central and South America, and the countries of Scandinavia.”

In view of all these considerations, and of the consequent interest which Englishmen were thus sure to take in an Exhibition devoted exclusively to the illustration of German arts, industries, and history, Mr. Whitley resolved to proceed with the realisation of his scheme, in spite of all the indifference it had met with on the part of a section of the German colony in London when first

A German  
Object-  
lesson.

mooted in 1888, and in spite of the serious obstacles which it was certain to encounter in Germany itself. While his French Life-Picture, therefore, was at the height of its popularity, he set out on a preliminary reconnaissance, so to speak, of the field of his future operations, reaching Germany, as we have seen, on the very day Heligoland was ceremoniously handed over to the Emperor; and, as if Germany had not yet given a just enough equivalent for this rocky islet, he determined, as it were, that she should pay the residue of her indebtedness in the form of an object-lesson, at once instructive and entertaining. Never certainly since Napoleon issued his famous Berlin Decree, sealing up the Continent against English commerce, had any foreigner ventured to invade the Prussian capital—that adamantine city of militarism, machine-mindedness, and mammon-worship—with such designs upon the trading relations of Germany and England as were now cherished by the organiser of the National Exhibitions in London, and set forth by him in a Circular which he issued from Berlin on the 1st of September—the anniversary of Sedan. But was this, too, an anniversary of promising augury for the success of his scheme? might have been asked by those who remembered that one of the main reasons for Germany not taking official part in the Paris Exhibition of 1878 was her fearing that she might thus expose herself to the humiliation of a *revanche* in the arts of peace, to an industrial Sedan. At Philadelphia,

in 1876, German exhibits had been adjudged to be “*billig und schlecht*” (cheap and nasty); but at that time the Empire was still only, so to speak, in its teething period. It had now reached the years of manhood, and might be expected to show more commendable fruits of its vigour, with less disinclination to submit its performances to the criticism of its neighbours.

Mr. Whitley at any rate resolved to try, and sent forth from Berlin a long and elaborate Circular, from which the following may be quoted :—

Initiatory  
Circular.1

“In 1891 a German Exhibition is proposed to be held, and I have come most cordially to invite the Germans themselves to organise it. As far back as May, 1888, at the opening of the Italian Exhibition, I proposed that in 1889, as a pendant to the International Exposition then being arranged in Paris, a German Exhibition should be held in London.

“At that time, however, I did not meet with the encouragement I looked for in leading circles, because at that time the advantages presented to exhibitors by national exhibitions in London were insufficiently understood. . . .

“Germany is not only the first military power in the world; she is rapidly becoming one of the most important industrial centres, and is therefore eminently interested in securing a first place in the most important market of the world.

“The Sovereigns of England and Germany have made this all the easier at the present moment, inasmuch as on the 9th of August ult. they presented to the world the glorious example of a conquest without fighting and without bloodshed.\* In their wise and pacific agreement there were no vanquished; both contracting Powers were

\* A reference to the cession of Heligoland,

conquerors ; and I could not imagine any better way of imitating this noble example than by helping to promote the peaceful invasion of my own country by the workers of a friendly nation. I may be permitted to regard as a happy augury the circumstance that I happened to arrive in Germany, to prosecute my present mission, on that same 9th of August. . . .

“The present is a most opportune moment for the holding of a German Exhibition, owing to the increasing sympathy between the two countries, as evidenced by the extraordinary popularity enjoyed by His Majesty the German Emperor whenever he visits his august relatives in England. The fact that His Majesty, the Emperor William II., intends, according to current report, to make a stay in London in the spring or summer of next year, will enhance the prestige of the Exhibition, particularly if the latter should be honoured by a visit from His Majesty.

“As a further substantial proof of the opportuneness of the present moment, I may quote the following passage from the last Report of the British Consul-General in Frankfort, Mr. Charles Oppenheimer, to the English Foreign Office on the working of the Merchandise Marks Act : ‘A comparison of the statistics of exports from Germany to Great Britain shows that, despite the Trade Marks Act and other regulations, the exports from Germany to Great Britain have by no means fallen off. It appears that a large number of articles were shipped, in larger quantities than in former years, to and *via* Great Britain. Last year’s experience shows that the Trade Marks Act, which is now extended to nearly all the British colonies, far from prejudicing the German export trade, has, on the contrary, drawn the attention of foreign purchasers to its capabilities, which before the enforcement of that Act were not sufficiently appreciated. It appears that goods marked “Manufactured in Germany” are in fair demand, and that direct relations between German merchants and foreign purchasers have been extended.’ . . .

“I shall devote all my energies to the securing of a brilliant success for the German Exhibition in London, and I do so all the more heartily inasmuch as I had the privilege of being

educated in Germany, and have ever retained the warmest sympathy for that country."

Leaving the ideas expressed in this Circular to produce their natural effect, Mr. Whitley, after some other preliminary work in Germany, returned to London, and a few days before the close of the French Exhibition he read a paper on his new project before the members of the German Athenæum, in which he set forth, with great clearness and cogency, the aims and motives which had animated him in the painting of all his Life-Pictures.\* The immediate result of this address was the constitution in London of a German Honorary Advisory Council, presided over by Herr Oscar von Ernsthausen, and comprising amongst its members such representative men as Professors Max Müller and Herkomer, Dr. Cruesemann, Herr Otto Goldschmidt, Herr G. Zwilgmeyer, and other gentlemen, whose names will be found in the Supplement (p. 512).

The German who lives abroad, especially in England, where the very air he breathes savours of personal liberty and individual effort, is much more amenable to the suggestions of private enterprise than his stay-at-home countrymen, who find it difficult to shake themselves loose from the leading-strings of their Government; but on returning to Berlin, in

\* Part of this address will be found quoted in the Introductory Chapter.

November (after the close of the French Exhibition), Mr. Whitley found that the formation of this Advisory Council of Germans in London, as well as of a Reception Committee which he had composed of some of the most distinguished men in England, had produced a surprisingly favourable effect on the minds of those who are ever slow to lead but are willing to follow, preferring "come on" to "go on," as a word of command. Profiting, therefore, by this prevailing mood, Mr. Whitley (on 26th of November) delivered a lecture, in German, to a very large and influential assemblage of artists, manufacturers, merchants, and others in the *Architektenhaus*, at Berlin, under the chairmanship of Herr B. W. Vogts, President of the Berlin Mercantile and Industrial Association, when the project was discussed in all its bearings, and a committee appointed to consider and report upon it.

As the result of this report, which was eminently favourable, the nucleus was formed of what Mr. Whitley afterwards developed into the Honorary Committee in Germany, one of the strongest and most representative committees ever constituted in that country.\* The Presidency was appropriately assigned to, and graciously accepted by, His Serene Highness Prince Blücher von Wahlstatt, great-grandson of the famous Field-Marshal who shared with our

\* See Supplement, p. 512.

own Wellington the glory of the field of Waterloo. The project having now assumed practical shape, offices were opened at the Architektenhaus and at the Kaiserhof in Berlin, and a most efficient staff were engaged to assist in carrying out the preparatory work of the Exhibition, a class of work which calls for no small amount of tact, close attention to the minutest details, unflagging industry, and indomitable will.

It required, indeed, the possession of all these qualities to enable Mr. Whitley and his staff to triumph over the manifold obstacles <sup>Initial</sup> Difficulties. which beset their path, and which might have been classified under the double heading of bureaucracy and backbiting. It was a comparatively easy thing to rise superior to personal opposition of the overt kind, but Mr. Whitley found it more than difficult to cope with one or two calumniators who aimed their darts at him and his undertaking from the vantage-ground of the inspired Press.

The idea of a National Exhibition which was to be the mere outcome of private enterprise, instead of State-directed effort, was scoffed at and held up to ridicule. How like a German semi-official organ to mock at individual initiative and personal endeavour! As if, indeed, the British Empire itself, and even the German Empire also to some extent, had not been built up by exertions of this kind.

Influenced by motives which were as inscrutable as they were ungenerous, the English Govern-

ment, too, had gone out of its way to let it be known in Berlin, as well as in London, that Mr. Whitley's beneficent project did not in the least enjoy its countenance or support; and this ostentatious attitude of more than mere passive indifference, in quarters where Mr. Whitley was entitled at least to hope for benevolent neutrality, was quick to exercise a contagious kind of effect on the German powers that be. In his numerous speeches and edicts the Emperor had dwelt so much on his desire to improve the lot of the German artisan and working man by opening up new foreign markets for their labour,\* that every one expected His Majesty would at least extend his protection and patronage to the scheme of an Exhibition of German arts and industries in London, or that he would at any rate imitate the example of the King of Italy in trying to acquaint himself with all the aspects of this

\* Speaking in the Reichstag (December 10, 1891) on the New Trade Treaties between Germany and Austria, and Italy, &c., General Caprivi, Imperial Chancellor, said it could not be denied that between that date (1878) and the present time the home industries had received a great impetus, but at the same time difficulties had arisen owing to over-production, there being no fresh markets for the surplus trade. He had come to the conclusion that if the present condition of affairs were allowed to continue it would mean starvation for the employer as well as the employed. What had to be done was to devise means to enable Germany to preserve her agriculture and develop her industries. Although the country might be able to cut itself off from intercourse with other nations, it would not be in a position to provide for its own needs permanently. The present Government accepted the principle of assimilating the interests of Germany with those of other States."



scheme from the lips of its English organiser himself. Mr. Whitley, therefore, felt a surprise, which was otherwise general, on being officially informed, through the British Embassy in Berlin, that the Emperor could not grant him an audience in view of the fact that "the German Exhibition which it is proposed to hold in London is not promoted by Her Majesty's Government." Such an intimation was not only, we repeat, a surprise to Mr. Whitley himself, but also to all those who had hitherto imagined that His Majesty looked upon his own will as of more account than the capricious wish of others, and that he always allowed his attitude to any matter to be exclusively shaped by a fair consideration of its intrinsic merits.

Such an attitude on the part of the Emperor and his Government was all the more inexplicable, as Mr. Whitley's explanatory lecture on his scheme (delivered in the Architektenhaus, Berlin, on the 26th of November)\* had been attended, among other notables, by several special delegates from the various Ministries, who were apparently captivated by the array of advantages which German art and industry might derive from participation in the proposed Exhibition. At that time, however, the hostile influences which had always hitherto cast their chilling shadow over Mr. Whitley's path of Exhibition enterprise had not yet dogged his footsteps to

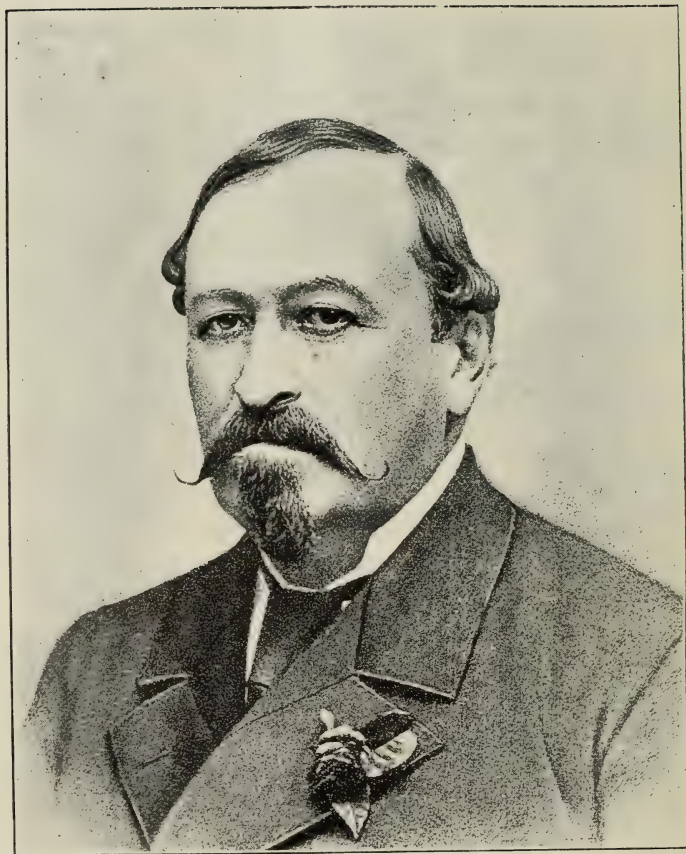
\* See p. 306, *ante*.

Berlin. But they were quick to overtake him there again, soon after the rumour of his first success in the German capital reached London, embittering and obstructing, as before, the execution of his task; and the desire of the German Government to indulge the animosities of Mr. Whitley's powerful foes in England was only equalled by the obsequiousness with which the officials of that Government, most of whom were privately enamoured of the Exhibition idea, now turned round and sought to vilipend and intrigue against the project which they had formerly applauded and promised to support. But there is a German proverb which says: "*Viel Feind, viel Ehr'*," i.e., "the more enemies, the more honour;" and the fact that Mr. Whitley succeeded in either baffling or beating down all active opposition to his plans in Berlin, that frowning fortress of frigid officialism, must always be reckoned as one of his most meritorious achievements.

Despising or brushing aside the intrigues of court-artists, as well as the treacheries of *Kunst-Juden* in Berlin, Mr. Whitley, during the ensuing winter, prosecuted his mission in Germany with unsparing energy. Some thirty of the principal cities were visited by him,\* and everywhere he found the independent artists and

\* Among other places, Mr. Whitley visited Hamburg, Bremen, Cologne, Crefeld, Elberfeld, Düsseldorf, Mainz, Strasburg, Mulhouse, Frankfort, Karlsruhe, Stuttgart, Nüremberg, Sonneberg, Leipzig, Dresden, Magdeburg, and Munich.





H.R.H. THE DUKE OF SAXE COBURG GOTHA.

manufacturers ready to respond to his appeal, though the "inexplicable coolness" on the part of the officials, to which we have referred, served to deter most of the best intending exhibitors. Despite this unfortunate drawback, the inherent excellence of the scheme commended it to the acceptance of many, and very substantial progress was made towards its realisation. By dint of what might be called tremendous efforts in travelling about inculcating the advantages of his scheme, Mr. Whitley's chief difficulties were gradually overcome. The idea of the forthcoming German Exhibition in London had taken firm hold of the public mind in Germany. In spite of the cool wind blowing at Berlin, the Honorary Presidency of the Exhibition had been accepted by Duke Ernst of Saxe-Coburg-Gotha, brother of the late Prince Consort; and, yielding to these mollifying influences, German officialdom little by little began to unbend. The State Railways were at last authorised to grant reduced rates to exhibitors for the return carriage of exhibits.\* Permission was obtained for Professor Scherres's celebrated picture, "The Floods in East Prussia," to be lent by the

\* Reduction in the rate of freight is usually made by the State Railways to firms taking part in Art and Industrial Exhibitions of any importance. Unfortunately the granting of this reduction was withheld so long, in the case of the German Exhibition in London, that many of the best German firms withdrew their applications for space, whilst others decided to take no part in the Exhibition, fearing that the coolness of officials, and the delay in granting the usual freight facilities was significant of some unknown "danger ahead."

Berlin National Gallery to the Exhibition, and daily evidence was forthcoming of the growing favour, of the passive kind at least, with which the project was regarded in the most influential circles in Germany.

Considering that a special International Art Exhibition in Berlin was to be held contemporaneously with the German Exhibition in London, Mr. Whitley's efforts to make the artistic contents of his National Show as full and comprehensive as possible were successful beyond his most sanguine hopes. But of these and the industrial harvest which he also reaped more anon. A German Exhibition without a contribution from German men of letters would, however, have formed at best an incomplete life-picture of a nationality to which literature owes so great a debt. Accordingly, Mr. Whitley invited the principal authors and poets of Germany to contribute original pieces for an album, the proceeds of which should be divided between the funds of the Society of German Authors and of the Berlin Press Association. He thus enlisted the co-operation of seventy representative German writers,\* who were only too

\* Names of the seventy authors :—Hermann Allmers, Rudolf Baumbach, Karl Bleibtreu, Viktor Blüthgen, Oskar Blumenthal, Friedr. V. Bodenstedt, Felix Dahn, Georg Ebers, Marie Von Ebner-Eschenbach, Ernst Eckstein, A. Fitger, Theodor Fontane, Karl Emil Franzos, Ilse Frapan, Ludwig Fulda, O. F. Gensichen, Rudolf von Gottschall, Julius Grosse, Klaus Groth, Heinrich Hart, Julius Hart, Hermann Heiberg, Karl von Heigel, Wilhelm Hertz, Paul Heyse, Wilhelmine von Hillern,



FIRST VISIT OF PRESIDENTS AND OFFICERS TO THE EXHIBITION BUILDINGS.  
(GERMAN EXHIBITION, MARCH 17, 1891.)





willing to contribute thus to the success of a scheme which they all heartily approved and applauded. "*Deutsche Dichter der Gegenwart, Bild und Wort*" was the title of the handsome illustrated album containing their contributions, as edited by Herr Gustav Dahms, printed by Herr Julius Sittenfeld, and published by Messrs. Paetel, of Berlin. This unique message of sympathy from the German to the British literary world was certain to be widely appreciated in this country.

Thanks to the sympathetic support which his Exhibition scheme had received on the whole from the German Press, as well as <sup>Final</sup> Triumph. to his own personal endeavours, Mr. Whitley was able to declare at a Farewell Banquet in the Kaiserhof Hôtel, Berlin, to which he was treated by the Honorary German Committee on the eve of his return to London (12th of March):—

"It is true I have found that the Germans are rather difficult to

Hans Hoffmann, Hans von Hopfen, Wilhelm Jensen, Wilhelm Jordan, Sophie Schumann-Junghans, Isolde Kurtz, Adolf L'Arronge, Otto von Leixner, Hermann Lingg, Fritz Mauthner, Konrad Ferdinand Meyer, Gustav von Moser, August Niemann, Anton von Perfall, Ludwig Pfau, Oskar von Redwitz, Emil Rittershaus, Alexander Baron von Roberts, Julius Rodenberg, Otto Roquette, P. K. Rosegger, Ferdinand von Saar, Ad. Fr. Graf von Schack, Maximilian Schmidt, Richard Schmidt-Cabanis, Prinz Emil Schönaich-Carolath, Franz von Schönthan, Ossip Schubin, Robert Schweichel, Heinrich Seidel, Friedr. Spielhagen, Julius Stettenheim, Julius Stinde, Hermann Sudermann, Eduard Tempeltey, Johannes Trojan, Richard Voss, E. Werner, Ernst Wichert, Adolf Wilbrandt, Ernst von Wildenbruch, Julius Wolff, L. Ziemssen, and Theophil Zolling.

be started on any particular path, but when once they do make up their minds to move they prove persevering and efficient."

Thus, after four months' strenuous and continuous labour in Germany, during which he had laid the basis of his new Exhibition, Mr. Whitley was able to return to his head-quarters at Earl's Court. He had finished sowing the good seed of his enterprise in Germany by the 12th of March, and within two months of this time (9th of May) he was already in a position to begin the reaping of the harvest, by calling upon the Lord Mayor of London (Sir Joseph Savory) to wield the first sickle. His Lordship, who had readily undertaken to perform the opening ceremony in full civic state,\* was accompanied by the Lady Mayoress and the Sheriffs, and attended by the officers of the Corporation.

\* The opening ceremony, as usual, had been preceded by a luncheon to the Press, at which the Marquis of Lorne sat on one side of the Chairman (Mr. Whitley), with his Serene Highness Prince Blücher von Wahlstatt, President of the Honorary Committee in Germany, on the other. The healths of the Queen and the German Emperor were proposed in happy speeches by Mr. Whitley, and accepted with all the honours in English and German fashion. "The Press of all Countries" was toasted, and Mr. George Augustus Sala, to the satisfaction of all his brethren, was called upon to respond, speaking the sentiments of all when he declared that Mr. Whitley was entitled to the gratitude of the public for giving the metropolis in succession valuable collections of Italian, French, and German art. Prince Blücher also made a good speech in English, and the Marquis of Lorne was not compelled to call a second time for a hearty response to his toast, "The Health of Mr. Whitley." In toasting "The Press of all Countries," Mr. Whitley said:—"I have had the honour of giving this toast on three previous occasions within these premises during



[From a photograph by the LONDON STEREOGRAPHIC CO., LTD.

LUNCHEON TO THE PRESS.  
(GERMAN EXHIBITION.)



He was received by Mr. Whitley and the other members of the Reception Committee, and conducted to his place on an extemporised platform erected at the main entrance to the Fine Art Gallery. The platform was prettily decorated with shrubs and flowers, and above it, by way of canopy, was an expansive canvas bearing the presentment of the Prussian eagle and German arms. Well within the Art Gallery were placed the bands of the Crown Prince's 2nd Bavarian Infantry Regiment and the Hesse-Darmstadt Regiment No. 115, together with the members of the United German Choral Societies in London under the direction of Professor J. H. Bonawitz; while on the platform were Prince Blücher von Wahlstatt, Honorary President of the Committee in Germany; Baron de Bush, representing the Duke of Saxe-Coburg-Gotha; the Marquis of Lorne, Lord Dorchester, the Danish Minister, the Persian

the past few years, and as this is doubtless the last time I shall have the honour of presiding at a luncheon to the 'Press' in connection with our Exhibitions at Earl's Court, I desire to tender my heartfelt thanks for the most kind and friendly assistance I have always received from members of the Fourth Estate during my somewhat tedious and up-hill task of endeavouring to encourage foreign artists and foreign manufacturers to sojourn with us for six months in this London of ours—the market-place of the world. I have always made a practice of carefully reading once a week through the 'cuttings' which we receive from the newspaper agencies (and then file in volumes prepared for the purpose). Advice, we are told, is only for those who will take it. Well, gentlemen, we have taken it, and we consequently owe much to the 'Press,' for we have received many a practical and useful suggestion from its apostles; I therefore drink with all my heart to 'The Press of all Countries!'"

Minister, the Servian Minister, Sir J. R. Heron-Maxwell, Sir F. and Lady Alston, Sir W. Houston Stewart and Lady Stewart, Herr von Humboldt, Acting Consul for Germany; Baron von Bleichröder, English Vice-Consul in Berlin; Herr von Ernsthausen, President of the German Committee in London; Herr B. W. Vogts, President of the Committee in Germany, and of the Berlin Association of Merchants and Manufacturers; Dr. E. Cruesemann; Dr. Martius; Lieutenant Sholto Douglas, of the German Army; Professor Papperitz, and many others interested in German affairs. The proceedings commenced with a prayer by the Lord Mayor's Chaplain, after which the chorus from "Tannhäuser" was given by the Choral Societies to the accompaniment of the military bands, the performance being loudly applauded by the large gathering of people present.

Mr. Whitley then rose and said:—

"MY LORD MAYOR, YOUR SERENE HIGHNESS, MY LORDS, LADIES AND GENTLEMEN,—I have the honour to bring to your knowledge some particulars concerning the Exhibition which your Lordship will be invited to open this afternoon.

"The Honorary President of the Exhibition is His Royal Highness the Duke of Saxe-Coburg-Gotha, and His Royal Highness has arranged to distribute the awards to successful exhibitors in this building on the 11th of July next.

"This Exhibition is the fourth which has been held at Earl's Court. In 1887, three months before the inauguration of the first of the series, this space was a green field and the ground on

which the other end of this building stands was simply a cabbage garden.

“What has since been done has been accomplished without subsidy or assistance of any kind whatever from any Government or any Corporation. We have not even had the benefit of a Guarantee Fund, and yet we have had the pleasure of welcoming here, and helping, to the best of our ability, 1,229 American Exhibitors in 1887; 1,728 Italian Exhibitors in 1888; 1,324 French Exhibitors last year, and we anticipate the pleasure of promoting the interests of about 1,200 German Exhibitors this year.

“The 4,281 exhibitors at the three Exhibitions already held were so well satisfied with their six months’ sojourn in London, that most of them would be very glad if we invited them to pay a second visit, for those three Exhibitions were visited by over five millions of people.

“The figures I have quoted show that the importance of these National Exhibitions in London is not only recognised by exhibitors who have taken part in them, but also by the public.

“I have, personally, devoted seven years to this work. Although an Exhibition can be organised here, now, in about three months, the first of the series occupied three years in preparatory labours. We all know by experience that the grammar is what seems most difficult in a language, and the same rule applies to organising Exhibitions.

“I had to pay three visits to America to induce our American cousins to exhibit, but now it is no longer a question—‘will a nationality exhibit?’ but ‘to which nationality shall we give the preference?’

“The idea of holding Exhibitions of the Arts and Industries of a single country in this metropolis was at first derided, but now it is hailed with enthusiasm by the best judges of their practical results—the exhibitors themselves.

“Although the work has been highly interesting, it has been anything but an easy task—unsupported as we were by any Government—to induce the artists and manufacturers of four different

nations to venture across the water and temporarily establish themselves upon our shores.

“Each year we had (so to speak) to learn a new alphabet. That of the previous year was of no use to us. For, however influential the men whose enthusiasm was one year fired, they were powerless to help us during the following season.

“I had, in each succeeding Exhibition, to begin *da capo*. In each country I found about the same quantum of indifference or incredulity, and these had not only to be overcome, but transformed: the former warmed into enthusiasm, the latter fused into faith. Only the man who has had a similar experience amongst the busiest toilers of four different nations has any idea of the exertion it entails.

“No one, who has not been through such work, can form any conception of how one’s best intentions and efforts are stultified by obsequious officials ambitious of eulogy at head-quarters. As fast as one made converts, those over-zealous persons took the trouble to win them back by statements to the effect, that our work was merely ‘the outcome of private initiative,’ sublimely indifferent to the fact that the most powerful nations of the earth have been built up by that initiative.

“As an Englishman it is interesting to me to reflect what England would have been to-day but for ‘private initiative.’ There are men in India, America, and Australia who might perhaps be able to answer the question.

“I should imagine it must be a delightfully easy task to organise an Exhibition when the moral support of a Government sheds its warm and expansive rays upon the hesitating exhibitors. If the German exhibitors leave this Exhibition next October thoroughly satisfied that they accepted our invitation, as will undoubtedly be the case, our efforts will not have been in vain. What those efforts were may be better estimated by Exhibition experts than by the uninitiated, when I inform them that the ‘warm and expansive rays’ just alluded to have been conspicuous by their absence.

“There is no shame in frankly admitting that the brightness and



completeness of the displays we have endeavoured to organise at Earl's Court have been prejudicially influenced on that account; for, instead of commencing our task under the encouraging influence which sympathy from high officials would have procured us, we have had to work laboriously upwards from the very bottom—strangers in a foreign land.

“I have already stated that the 4,281 American, Italian, and French exhibitors who have been here were more than gratified with the results. We intend that the 1,200 German exhibitors shall be equally rejoiced before they return home. I hope I may venture to add that amongst the five million visitors who have thronged these buildings and grounds there are not a few who have received pleasurable instruction. The four thousand exhibitors and the five million visitors, just referred to, do not share, I venture to say, any contempt for that ‘private initiative’ which is so abhorrent to certain officials. On the contrary, they pronounce the outcome of it to be what is familiarly termed ‘a good work.’ If the German Exhibition be also ‘a good work,’ then it is worth organising, and the task of organisation needs both effort and bank-notes. The officials, who have not confined themselves to leaving us severely alone, have proffered neither the effort nor the notes. Some one else had to find both. We, who have found these two requisites, consider it hard that many of the most beautiful flowers have been snatched from our bouquet of exhibitors by those officials who ought to have known better, and who ought also to have remembered that ‘*noblesse oblige.*’ I use the general term ‘officials,’ because my colleagues and I are entirely in the dark as to who our antagonists have been.

“We only know, from the stabs they have so deftly given us in the dark, that their steel is excellent and much too good to serve so ignoble a purpose. Owing to this opposition some of the most interesting collective exhibits, which we worked so hard each year to obtain, have not been allowed to put in an appearance.

“During the past five years I have purposely refrained from giving expression to our surprise and pain at this conduct on the part of ‘some person or persons unknown’—presuming that any

lamentations we might indulge in would be simply interpreted as equivalent to 'crying over spilt milk'; but now that my self-appointed task of organising in London a Quartette of National Exhibitions is practically accomplished, or at least on the eve of completion, I deem it only fair and just to my colleagues and myself (who have given several of the best years of our lives to the work) that, in the last address I shall deliver at an opening ceremony within these walls, some reference should be made to the subject.

"Pray do not understand me, however, to imply that my colleagues and I are by any means crestfallen or disconsolate. On the contrary, we are in the happiest of moods, believing that the work we have accomplished has been a good and a noble one. If we had not thought so we should, years ago, have dropped the load, for it has been a very heavy burden to carry.

"As to myself, I quite look forward next year to joining you, ladies and gentlemen, in the audience, and to enjoying the luxury of a seat in front of the platform, as a spectator, so that the younger men I have endeavoured to inspire with enthusiasm for the Exhibition work I have had the honour of initiating at Earl's Court may be afforded the opportunity of continuing the series, and of breaking a lance in these *fin de siècle* tournaments of peace.

"To have induced over 5,000 of the best workers of four great nations to visit London, and over five millions of people to inspect the examples of their arts and manufactures (and this total will probably be increased to seven millions before the end of this Exhibition), will assuredly not be the least gratifying subject of retrospection to me, when old age shall have substituted for the joys of resolute action the more tranquil pleasures of contemplation.

"I have kept my best news for the last. All present will be happy to learn that Her Majesty the Queen has been graciously pleased to lend us the celebrated painting, by Professor Anton von Werner, of the German Imperial Family—a picture of great value, and presented to the Queen by the Germans in England as a Jubilee gift.

“The German Emperor has not only been graciously pleased to permit the loan to our Exhibition of one of the most valuable paintings in the National Gallery at Berlin, but has likewise made it possible for us to hear in London the excellent military bands which have just received your applause.

“His Majesty has also been graciously pleased to promise to visit our Exhibition.

“Let us cast to the winds the timid, half-hearted, and wholly erroneous statement of a few pessimists, who would have us believe that English hearts and English hands are nowadays less disposed to meet on the battle-fields of peace those German hearts and German hands which, in days long past, our countrymen found so staunch and true upon fields of blood—on fields where life was heroically sacrificed by the gallant sons of both nations in defence of hearth and home.

“Well, my Lord Mayor, we have once again a ‘Belle Alliance,’ not upon the old battle-fields of Europe, but upon the friendly soil of England.

“The name of Blücher, in the stirring times of old, when allied with that of Wellington, was synonymous with victory, for together they engraved upon the tablets of history one sublime example of heroism—‘Waterloo.’

“Once more that great historic name is heard, and once more a Blücher comes to the help of the British. You will all remember that, when the great Marshal first saw London, he gazed with longing eyes upon it, and exclaimed, ‘What a city to sack!’

“My Lord, the great-grandson of ‘Marshal Vorwärts’ is to-day the President of the German Committee which has so zealously assisted us to organise this Exhibition. His Serene Highness has not only been pleased to come over expressly from Germany in order to invite your Lordship to open our Exhibition, but he has also entered with me into the most solemn compact that neither he nor the army of exhibitors he commands will make any attempt to seize or sack the city of which your Lordship is the Chief Magistrate.

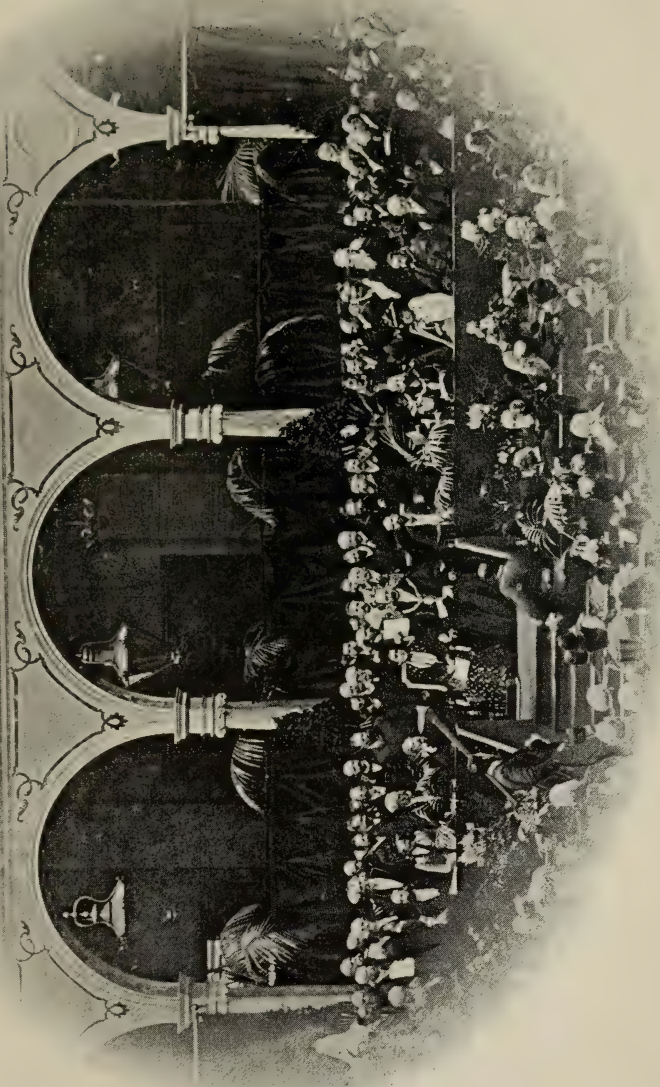
“I take it as a happy augury for the success of this peaceful

invasion of our shores by German artists, manufacturers, and merchants, that the attacking force should be commanded by His Serene Highness Prince Blücher von Wahlstatt, whom I have now the honour to present to the Lord Mayor of London and to the well-wishers of the first German Exhibition of importance held in this country."

After the Choral Societies, supported by the German military bands, had given the "Wacht am Rhein" in a style which evoked loud applause, His Serene Highness Prince Blücher von Wahlstatt said:—

"MY LORD MAYOR,—As President of the Honorary Committee of the German Exhibition in London, I undertake the most welcome task of thanking the Lord Mayor of this unrivalled city for the kindness and countenance which he shows to this Exhibition by coming in person to open it. We all hope and believe that a complete success will ultimately crown the undertaking, which, by the interest and unremitting energy and labour of Mr. John R. Whitley and the members of the Executive Council, has been brought thus far. I sincerely hope that this first German Exhibition may bring about the result of a still more friendly and cordial intercourse between the two great nations who have so much in common, drawn from their Saxon ancestry. As the only direct descendant, in my generation, of the great warrior, I can only say that my great-grandfather's letters from London at the time bear testimony to the grateful feeling he bore towards England for his enthusiastic reception, and to the great hospitality he enjoyed during his stay here. Only a year later the battlefield of Waterloo showed that the word and gratitude of a Blücher could be depended on. I hope the Lord Mayor will believe me if I affirm that none of the descendants of Field-Marshal Blücher von Wahlstatt have the slightest intention of carrying into effect the joke of their ancestor

L'ALMAM QUI MERUIT FERAI



*From a photograph by the*

THE OPENING CEREMONY (GERMAN EXHIBITION.)



as to sacking London. I have now great pleasure in calling upon the Lord Mayor to open the Exhibition."

In replying the Lord Mayor said :—

" It has given me the greatest pleasure to respond to the request which was made to me that I should be present this afternoon to inaugurate the German Exhibition of 1891, and show by my presence here the interest and sympathy of the City of London with this undertaking. As your Highness has so well said, the ties which unite the two great Empires of England and Germany are manifold. Descended to a great extent from one common Saxon ancestry, they have been close allies for more than a century, and stood side by side on many a well-fought battlefield. But there is a still closer bond of union between the two countries—in the ties which connect their Royal families. If Germany gave to England that great Prince, who through all future ages will be known as ' Albert the Good,' England has given to Germany the mother of its present Emperor. May I take the opportunity of saying what great pleasure the promised visit of his Imperial Majesty will give to the citizens of London, and how desirous they are to give his Majesty the most enthusiastic and loyal welcome in their power. But if Germany and England have common ties, they have equally common aims, and they both look to emigration as one of the great means of their prosperity ; and the amicable way in which they are united in the colonisation of Africa is a matter of sincere congratulation. This Exhibition gives practical proof not only of the achievements of Germany, but also of her colonies, and will have the double result of demonstrating their happy and prosperous condition, and of stimulating and encouraging England to emulate their success. Let me, in conclusion, assure you of the kindly feeling and hearty good wishes of the English people, and of the pleasure it gives me personally to declare this Exhibition now open."

The English and German National Anthems were then given with splendid effect by the United German Choral Societies and Bands under the bâton of Professor Bonawitz. In descending from the platform the Lady Mayoress was escorted by Prince Blücher and the Marquis of Lorne, and the distinguished company were conducted over the Exhibition by Mr. Whitley and other members of the Executive Council. In the evening the Welcome Club formed the scene of one of the heartiest and pleasantest festivities which ever enlivened it—in the form of a banquet that was given by the Executive Council to the members of the German Committees who had come over for the opening ceremony. In proposing their health, Mr. Whitley, addressing his guests in German, which he speaks as fluently as French and Italian, said:—

“YOUR SERENE HIGHNESS, MY LORDS AND GENTLEMEN,—You will all, I am sure, regret that the other engagements of the Honorary President of this Exhibition, His Royal Highness the Duke of Saxe-Coburg-Gotha, do not permit of His Royal Highness being present with us at our opening ceremony; but, gentlemen, we have fortunately the promise of the Duke that His Royal Highness will not only visit the Exhibition early in July, but that he will, on that occasion, present the diplomas to the successful exhibitors.

“Let all our efforts, therefore, continue to be employed towards making this Exhibition worthy of Germany’s monarch, who has graciously promised to visit it—worthy of the interest our Honorary President takes in its success, and worthy of the great country we are endeavouring to help.

Banquet to  
German  
Committees.



“During the seven months which have elapsed since we held our meetings in the German Athenæum in London and the Architektenhaus in Berlin, I have never once slackened the speed of the steamship ‘*Deutsche Ausstellung.*’

“We have gone on at a spanking rate the whole time, and to-day our good ship has come into port—flags flying and bands playing.

“I say now, as I prophesied in my circular of invitation to German artists and manufacturers on the 1st of September last, the good ship has brought a valuable cargo and one which will prove profitable to Germans—interesting and instructive to Englishmen, and to those visitors from all parts of the earth who will visit London this summer.

“In an Exhibition of this importance there are many departments requiring attention: so that during the last four weeks of organisation there is often an appearance of chaos; but, as you see, my colleagues have been able to prove that, in all their works, there was unity of purpose and a common goal and ideal, towards the attainment of which all have been so arduously working. Out of this *apparent* chaos, therefore (for it was only *apparent*), order has come forth, as it was from the first intended and known that it would. I know of no combination of human effort which proves more practically than the organisation of an Exhibition how true are the words, ‘Union is Strength.’

“Where each of my colleagues has worked so splendidly it would be invidious to name any one more than another. On behalf of the *exhibitors* (for they are those who will chiefly benefit by the Exhibition), I therefore thank the Honorary Advisory Council in London, the Honorary Committee in Germany, and every individual member of the executive staff for the loyal and enthusiastic co-operation they have rendered in our most agreeable task of endeavouring to bring the best examples of German Art and German Industry into this metropolis of a friendly Power.

“As many gentlemen here present are aware, there have already been three previous National Exhibitions held in these premises, and in two of them—the American and the French—we found,

though in a less marked degree, the same coolness on the part of the officials of the Government of the nation exhibiting as we have found in Germany, to which I made some reference in my remarks at the opening ceremony to-day. We will not disturb our digestion of the excellent dinner which Mr. Bertram has prepared for us this evening by going into this disagreeable subject further than to say, that the *reason* why German officials have by their counsel prevented so many excellent and first-class German firms from exhibiting is absolutely a mystery. Some say the cause is in Germany, others say it is in England.

The censure must rest upon, and the responsibility with, the guilty party or parties. Our duty is to make the Exhibition a profitable and agreeable world-centre, during six months, for the exhibitors who have ventured, notwithstanding the unkind action of certain officials, to cross the sea, and establish themselves temporarily in the capital of England.

“It is a most auspicious circumstance that private initiative should have called the Exhibition into being, since neither the English nor the German Government could have organised an undertaking of this nature. The Exhibition is a private undertaking, backed by no guarantee fund from any quarter, at the same time making over to the German Honorary Committees all rights with respect to the proper method of embodying the national conception. The Exhibition is, on the other hand, a national undertaking, inasmuch as only German arts and industries are represented in, and derive present and permanent benefit from, it.

“I do not hesitate to affirm that, long before we close this Exhibition, even the most hypercritical of our adversaries will fortunately be compelled to admit that the work we have accomplished is not only a ‘good work,’ but a most *useful* one; for, as you are all aware, we do not content ourselves with permitting exhibitors at Earl’s Court merely to *display* their wares; we go much further (and most certainly in the right direction), for we allow exhibitors to *sell* their exhibits, believing, as we do, that this is the most practical

and effective means of assisting exhibitors *at once* to extend their business relations abroad.

“Twenty-eight years ago I little thought that I should one day have the honour of inviting my German friends to make this pacific invasion of my own country.

“At that time I was an exhibitor—not of brain power, but brawny muscle—for I refer to the *Turnfest* which took place at Leipzig in the autumn of 1863, and never shall I forget the enjoyable days I spent with my German *Turnfreunde*, nor the marvellous manner in which our youthful appetites enabled us to despatch huge quantities of solids and liquids at the house of the kind ‘*Frau Geheimrätthin*,’ on whom we were billeted.

“I have felt guilty up to the present day, however, at having so largely contributed to the diminution of her larder. I had one consolation, I remember : I won a *Lorbeerkrantz*, and I also for the first time made the acquaintance of a delectable beverage with which I hope to renew acquaintance in our Exhibition, for I have never partaken of it since 1863, of happy memory, I mean *Rheinwein* with strawberries in a silver-mounted horn.

“The pleasant days I spent in Germany whilst at school near Hamburg, and the happy days I passed at Leipzig in 1863, left such a deep impression upon me that I have done my share of our joint work with enthusiasm, and when difficulties or misunderstandings have arisen I have tried to dissipate and resolve them by remembering that no one can long withstand a man who works hard and is determined to be good-natured with all his colleagues. These are the only weapons I have used, or intend to use.

“When one finds in a country so large a proportion of *gentlemen* amongst those whose circumstances compel them to be classed amongst the humbler ranks of society, as one finds in every part of Germany, there is obviously a reason for it, and in Germany I ascribe the reason to the fact that the German system of education is worthy of all praise, while the law of compulsory service in the army gives to men in the lowest ranks of life a tone which one would look for vainly in less military nations. As one indication of this I may mention that, while organising this Exhibition, I had

occasion to visit between twenty and thirty German cities, and I can truthfully say I never met with so many gentlemanly cabmen in the whole course of my life as I did during those five months in Germany, nor in one single instance did I experience a single attempt at extortion.

“I cannot better conclude these few remarks than by quoting those made by an eminent German, who honours me with his friendship. I refer to Kammergerichtsath Ernst Wichert, the well-known author, and President of the Berlin Press Association. I find in his remarks so many of my own views and feelings expressed in such a concrete and beautiful form that I give them to you as Herr Wichert gave them to our friend Herr Redakteur Gustav Dahms, who published them in ‘*Ueber Land and Meer*’ last March. With Herr Wichert I therefore say that—‘I admit the force of the observations advanced by our pessimists, but, nevertheless, I am and shall continue to be an optimist—that is, I believe in an inborn sense of felicity which promotes the preservation of life, and procures for us an amount of enjoyment which on the whole exceeds the total of unhappiness that falls to our lot. The secret of life consists in adapting one’s self to one’s means. My ethics are based on the categoric imperative of Kant: “To act in conformity with one’s duty is the source of all spiritual well-being.”’

“Gentlemen, I bid you welcome to England, to London, to our little Welcome Club. I drink to your health, long life, and happiness, and, in English fashion, I couple with my toast the names of His Royal Highness the Duke of Saxe-Coburg-Gotha, His Serene Highness Prince Blücher von Wahlstatt, Herr Oscar von Ernsthausen, and Herr B. W. Vogts, our worthy Presidents.”

The impression produced on the opening day by  
 Aspect of a first inspection of the Exhibition was well  
 Exhibition and recorded by a writer,\* who said:—“The  
 Grounds. exact nature of the German Exhibition at  
 Earl’s Court had been so little indicated by the

\* In *The Daily News*.



[From a photograph by the LONDON STEREOSCOPIC CO., LTD.

FAÇADE OF MAIN BUILDING.

(GERMAN EXHIBITION.)



puff preliminary that the success of its opening on Saturday afternoon was a pleasant surprise to many. There was an air of go and earnestness about the proceedings from the outset. It had been frankly made known that the usual difficulties had been encountered in getting over the exhibitors' goods, and that some of the accessory attractions were not yet out of the stage preparatory. The early comers, however, found much more than they expected in order even amongst the exhibits, and the pictures in the galleries and the stalls of the exhibitors who were up to time were at once admitted to be the nucleus of an excellent show. The flowers, shrubs, and flags of the interior decorations, like the arrangement of the groups into which the long main building is divided, made a fine general effect, and stamped the undertaking with the mark of thoroughness."

The main Exhibition Building, which contained both the Fine Art and Industrial exhibits, differed considerably in its general disposition from the appearance it presented in past years. The visitor who entered it from the West Brompton end no longer looked down over an unbroken vista of stalls extending to the opposite extremity of the building, 1,140 feet away. The intervening space had now been divided into numerous courts, each separated from the other by artistic partitions and arches, and decorated in a style of its own. The general effect of the variety thus introduced into the architectural

setting of the exhibits was certainly most pleasing. The decorative arrangements both here and in the gardens had been carried out by Herr Seidl, the King of Bavaria's well-known art-decorator, with the assistance of Herr Martin Dülfer, and a numerous staff of German and English scene-painters.

Of the industrial exhibits it is not too much to say that they fairly represented many of the leading activities of Germany, and constituted a most interesting and instructive field of study both for the general sight-seer and for the British manufacturer and merchant. Their installation had been carried out under the able direction of Herr F. Jaffé, Government Architect in Berlin, and they had been classified as follows:—

Classifica-  
tion of  
Exhibits.

I. Textiles and Clothing : Woollen and cotton, linen, hemp, and jute goods ; silk goods ; gold and silver embroidery ; netted goods ; lace ; feathers ; artificial flowers made of cloth, paper, and leather ; hosiery ; clothing ; furs ; gloves ; boots and shoes ; tapestry ; and wigs.

II. Eatables, Wines, Tobacco : Flour and cakes ; sugar ; sweets ; chocolate, tea, and coffee ; preserves ; extracts ; preserved fish and meats ; wine, beer, and other fermented drinks ; vinegar ; mineral waters ; tobacco, raw and manufactured.

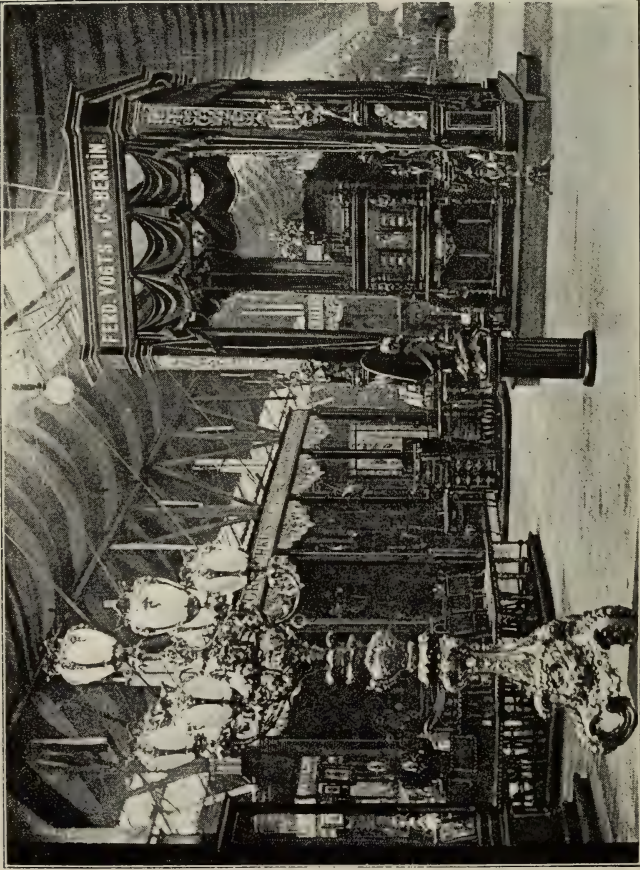
III. Gold and silver goods ; iron and steel goods ; bronze and other metals ; weapons ; silver-plated goods ; artistic iron work ; and machinery.

IV. Chemical industries : Chemical and pharmaceutical preparations ; lubricants ; soaps ; perfumery ; blacking ; colour ; lacquer ; mineral oil, and artificial manure.

V. Educational and didactic technical and industrial publications ; and drawings.







INDUSTRIAL SECTION.  
(GERMAN EXHIBITION.)

VI. Paper and Graphic Art: Papers; card-board; coloured paper; cards; writing, drawing, and painting utensils; book-binding; papier-mâché articles; copperplate, chromography, lithography, photography; autotypes, engravings, woodcuts.

VII. Furniture; upholstery; turned, chiselled, and carved wood; cork goods; basket work; kitchen and household utensils, &c.

VIII. Fancy goods and toys of paper, wood, ivory, bamboo, bone, mother-of-pearl, celluloid, horn, metal, glass, caoutchouc, and leather; and turned goods. Also umbrellas, sticks, and brushes.

IX. Stone, earthenware, glassware, leather, and gutta-percha.

X. Shipbuilding; naval, fishery, and hunting exhibits.

XI. Musical instruments.\*

A reference to the List of Awards in the Supplement, p. 520, will show how various and representative were the exhibits in the Industrial Exhibits. eleven industrial groups or departments. It is, therefore, not necessary for us to present the reader with a detailed and dry enumeration of these exhibits; but the general impression which they produced was well summed up by a writer of singular impartiality, thus:— †

“Turning to the industries mentioned in the groups named, we shall not find Germany so well represented as in the department of arts. Hostile influences proved, unfortunately, so strong as to prevent many leading manufacturers from participating in this exhibition, and the representation of German industries is accordingly far from being perfect and comprehensive. On the whole, however, a fair picture of industrial Germany is given, and, if com-

\* Section XII., devoted to the Fine Arts, will be dealt with later on.

† “Germany in London: an Account of the Exhibition of 1891,” by J. B. Keller.

paratively small in number, the exhibits throughout bear honourable testimony to the high degree of perfection to which German crafts and industries have risen during the last twenty years. The most remarkable, and really surprising, progress has been made in the matter of *taste*, and Germany has, to all appearance, freed herself in this regard from the domineering influence of other countries. We find Germany going her own way, and this, it may be said with confidence, neither to her nor to the world's disadvantage. Whoever looks at groups VII. and VIII., containing the art industries, will be impressed at once by the tastefulness, the masterly treatment, the thorough understanding of schools and style, and the artistic finish which distinguish nearly one and all of these exhibits. At the same time we meet there with a welcome revival of German mediæval art, recalling to mind the times when Nüremberg was the centre of the intellectual life of the Fatherland.

“To our judgment the greatest improvement is to be observed where sculpture is called into requisition to imprint its ennobling stamp on the work of the artisan, and this is most distinctly shown in the really beautiful and representative exhibition of German art furniture, to which Berlin is the largest and most prominent contributor. With a very few exceptions, the workmanship is excellent, both in regard to design and execution. Where no certain styles are reproduced, great originality is displayed, and the beneficial influence of the German schools of art for artisans evinces itself in every direction. Deserving of special mention are some beautiful cabinets, which we do not hesitate to designate as real masterpieces of the modern joiner's art. The finishing touches in the furnishing of our houses are entrusted to the decorative arts, and these are extremely well represented. Remarkable exhibits are those in repoussé leather and hammered bronze, all worked by hand, of the highest artistic finish. Two screens in embossed leather, and some hammered bronze vases ought to be inspected by all those who wish to realise to what perfection these industries have been developed in Germany. It is pleasant to note that wrought iron is regaining its position in the decorative arts, and a real masterpiece, a ‘revival,’ in the best sense of the word, of

a long and unjustly neglected art, is the unique show-case made for the Empress Frederick, with lamps and lustres, likewise in wrought iron. Excellent work in wrought iron comes, too, from Munich, its artistic design and execution being deserving of equal praise. Cast iron and steel are to a still larger degree utilised for decorative purposes, and the copies of antique armour, decorative articles, and small artistic furniture in metal, are deserving of special mention. Very conspicuous is the great improvement in German bronzes, and it may be said without disparagement to French industry, that Paris no longer holds the uncontested position which it commanded in this respect in former years. This remark is amply borne out by the high artistic standard and the tastefulness of design and decoration of nearly all the exhibits in this category. These remarks as to bronze also hold good for the nobler metals. In softer materials the carver's art shows to great advantage. In wood we may admire the deftness of the Bavarian-Highland carvers at the interesting stand from Oberammergau. In meerschaum and amber some beautiful articles sent from Dantzic and Königsberg form a really unique collection of specimens which would alone render the German Exhibition worth seeing. To what artistic uses this raw material lends itself, is proved by these exhibits; and the specimens of amber in its natural state, with numerous embedded insects and plants, partly belonging to extinct species, make this collection the finest which has ever been shown. It may be mentioned that the worth of the collection runs high into five figures. But, what shall we say if we turn to another precious raw material—ivory? We find there the greatest collection in existence, filling a whole room and forming an exhibition by itself. This most interesting collection, representing quite a fortune, is exhibited by Mr. Heinrich Alfred Meyer, of Hamburg.

“If we turn now to the innumerable kinds of fancy goods, we shall easily comprehend how it is that we grow from day to day more and more accustomed to the rather obnoxious phrase, ‘Made in Germany.’ Looking at the exhibits of this group, we feel disposed to repeat the remarks made with regard to bronzes, and there can hardly exist any doubt that German fancy goods, by their

artistic finish, tastefulness, solidity of workmanship and cheapness, are on the high road to conquer the markets of the world. This applies especially to metal and leather fancy goods. German jewellery also shows to great advantage, and the influence of the public schools of art can also be easily traced in this department, if a comparison is made between the articles turned out by the German manufacturers of gold and silver ornaments at the present time, and those brought to the market some ten or twenty years ago. Of far greater importance, however, to the German export trade are toys, and there is hardly a child in the whole civilised world that is not amused and also instructed by German toys. The educational movement especially is a feature of the German toy industries, and Froebel's *Kindergartenspiele* designate quite an era in this direction. Unfortunately, the German manufacturers of this kind of toys did not avail themselves to the full extent of the opportunity offered them by the German Exhibition to bring their noted ingenuity before the British public, and educational toys accordingly are not represented as they ought to and could have been. Nevertheless, a general idea of the importance of this branch will be gained by that which has been brought to view. Another very breakable article, the resisting power of which has not yet been strengthened to any perceptible degree, namely, glass, is also very well represented in the German Exhibition. In turning to the exhibits of the glass industry we find that the German manufacturers of Austria-Hungary have contributed very extensively to this part of the Exhibition, and Bohemian glass especially plays a prominent rôle. To the taste of many, the decoration in gold on the larger part of these glass wares may seem overdone; but, on the whole, the effect is very pretty, and amongst the great variety of differently shaped and coloured objects everybody is certain to find something new and pleasing. Occasionally we meet there even with some articles of decidedly high artistic merit. Thus we find some really beautiful paintings on glass and china, which are deservedly much admired. Silesia shows herself as the home of the German glass industry, and really beautiful glass-wares of the greatest variety will be found at the stand of the glass-works

Josephinenhütte of Count Schaffgotsch, the ruby glass deserving special mention. Still better represented than glass is china; we do not mean the china for common household use, of which a very indifferent show is made, if we except some few exhibits; but we mean china as an object of art, in which department the German Exhibition proves very attractive. In figures especially the modelling is for the most part excellent, and the decoration extremely tasteful and refined. The paintings on china, in particular on some vases and plates, are really noteworthy. Very interesting is the pavilion, where artificial flowers of china are made by some native working girls. The flowers, especially roses, are most natural and beautiful.

“In earthenware, too, we find some capital exhibits, such as the two grand chimney-pieces in the Magdeburg collective exhibition, but more especially in the highly artistic reproduction of old German art vases, jugs, tankards, &c. Special mention must be made, however, of the capital paintings on china, reproducing in a very meritorious manner the pictures of classical masters. We return then to wall decorations, and this leads us to the admirable pictures in inlaid wood; then paintings on wood; and imitation Gobelins, which lend themselves exceedingly well for decorative purposes. Thus, by the invention of photography and other modern modes of reproduction, art is popularised, and, no longer confined to embellishing the homes of the rich, is brought within the reach of all. The costliest pictures may be obtained to-day for a mere trifle, in the most faithful reproductions, and the advance made in this respect during the last few years, especially in Germany, is simply astounding. But the most remarkable advance in the art of reproduction is, to all appearance, the photogravure, and to what perfection this invention has been brought is clearly shown by some unrivalled exhibits from Berlin.” (One of the most interesting specimens of this art in the Exhibition was a photogravure of the historic ‘Jubilee Scene in Westminster Abbey,’ as painted by Mr. Lockhart for the Queen. Having received permission from Her Majesty to reproduce this painting for his own benefit, Mr. Lockhart could find no one in England capable

of doing so to his satisfaction by the photogravure process, and consequently had to take his painting over to Berlin for the purpose.) "Of special interest to all students and lovers of art are the exhibits of the *Reichsdruckerei* (Imperial Printing Office) in Berlin, really most important works being (1) reproductions of the most celebrated prints since the time of Gutenberg to the beginning of the present century; and (2) most faithful reproductions of copper-plate and wood-engravings of old masters.

"We turn now to Group I., the Textile Industries, which, even if they do not give a comprehensive picture of this important branch of the productive power of Germany, are, nevertheless, very instructive. The representations of the highly developed German woollen, cotton, ribbon, and silk industries is, we may say at once, very imperfect; but hosiery is well represented, especially in the fashionable department of 'sanitary' underclothing, where Germany has taken the lead. Embroidery has many exhibitors, and if a great number of exhibits does not call for any special remark, we find, nevertheless, work of the highest artistic merit. It is regrettable that the German manufacturers of cloth are wholly unrepresented, as this branch of the textile industries has attained special importance, and is further developing in Germany in a very marked degree. Of the importance, too, of the German clothing industry, the Exhibition gives hardly any idea, but it supplies one of the most conspicuous objects in the central hall, the two models mounted on horseback, and showing new styles in riding habits. A feature of the second group are the artificial flowers, an industry which has attained great importance. The imitation of nature has been brought to such perfection, as to require very close inspection to discover whether we are admiring real or artificial flowers. To what different uses paper lends itself is shown if we turn from the dainty paper flowers once more to Group VI. There we find paper transformed into very light handles for all kinds of cutlery, to spools and bobbins, the finest lace, and to all kinds of boxes of every imaginable shape; now we find paper worked to cardboard, to fireproof and waterproof tiles and bricks; then again, to the finest and firmest tissue, or compressed and oxidised in



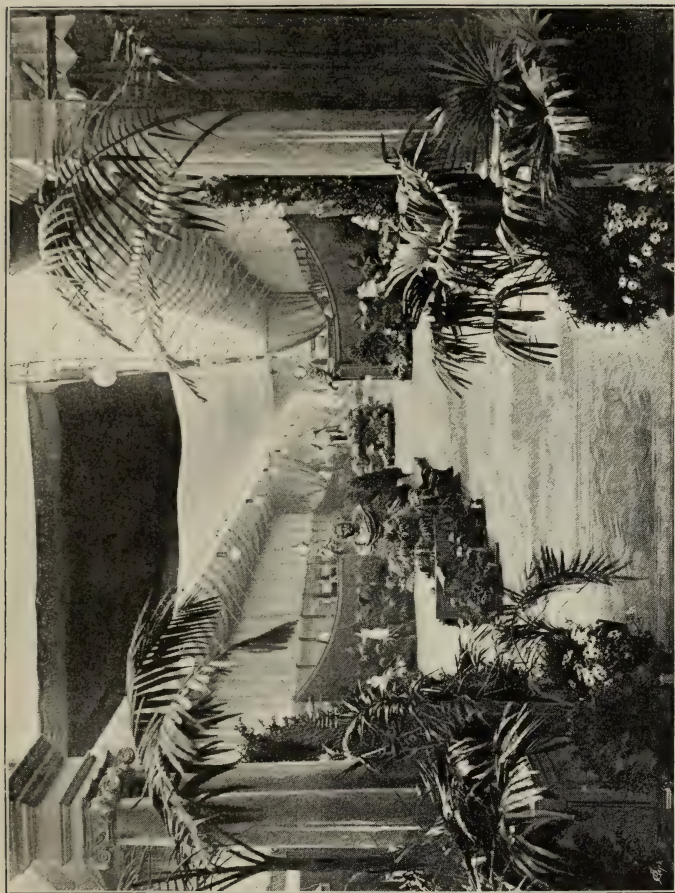
imitation of old armour, shields, and various other decorative articles. Indiarubber encroaches fast upon the province of leather, but it will never quite supersede it. The display of German leather and leather goods is, on the whole, a satisfactory one, and contains many capital exhibits. In the same group we find indiarubber goods, and the increasing and manifold use of this material is very similar to that of paper. Now we see it, hard as stone, used for technical purposes, then again, soft and pliable, lending itself to the manufacture of innumerable objects.

“Thus we stroll into Group III., where we find some other objects worthy of special mention; among them a patent pavement of iron and asphalt, which, besides great durability, gives a sure footing to horses. Machinery and inventions are rather poorly represented, but it must not be forgotten that the National Exhibitions at Earl’s Court are not intended for the large iron and steel industries, where a firm like Krupp could fill the hall, but principally for art industries. Accordingly, we cannot and shall not expect to find in Group III. a representative exhibition of the German iron and steel industry, of mining and engineering, but we shall nevertheless gain a general idea what Germany is able to do in these directions. Scientific and electric apparatus are well represented. Of iron and steel the exhibits are not numerous, but cutlery is well represented, and Solingen, the German Sheffield, is conspicuous by the great variety and excellent workmanship of its exhibits. Other German towns, however, are competing very successfully with Solingen, as may be seen from the exhibits from Altona and other places. The most remarkable exhibits in this section are, however, the grand models of large passenger steamers and ironclads, proving a surprising advance in the art of German ship-building. The admirable models of the ‘Vulcan’ establishment in Stettin, the North German Lloyd, and the Hamburg-American Packet Company, deserve to be named as amongst the finest objects shown in the German Exhibition. Amongst the minerals exhibited, one of the most interesting and important is the ‘Kieselguhr,’ an infusorial earth, found in the Lüneburger Haide, in Hanover. In its raw state the Kiesel-

guhr is of white, grey, and greenish colour, and contains many impressions of a defunct flora and fauna.

“From the dry earth we shall turn to the liquids, as represented in Group II. Innumerable bottles of lager-beer, spirits, wines, especially all kinds of Hock, Moselle, and German ‘champagne’ fill the stands and show-cases of a great number of leading firms, and we shall not undertake to decide which brewery, which distillery, or which wine-grower deserves to get the first award. Of alimentary produce in this group the place of honour in a German Exhibition, of course, belongs to the German sausage—not the vile article that is manufactured and sold in London under this name, but the genuine German *Wurst*—of which from year to year increasing quantities are imported into this country. Having regard to the great importance of this German industry, we are surprised that the German sausage manufacturers should have missed the exceptional chance offered them by the present Exhibition to prove to the English public what an atrocious libel is committed by the indigenous product on the real German sausage, and to give the English an opportunity of convincing themselves of the excellence of the article manufactured and so widely consumed in the Fatherland. An insight into the mysteries of sausage-making as practised in Germany is offered at a pavilion in the Central Garden, where some very ingenious machinery is at work in the manufacture of this toothsome delicacy, showing how cleanly and neatly the whole process, from cutting up and mixing the meat and other ingredients to the finished sausage, is performed. Another German speciality in eatables are the Marzipans, a sweet bread of very agreeable flavour; while a growing industry in Germany is also the preservation of fruits and vegetables, and the manufacture of pickles and jams. Brunswick is the natural centre of this industry, and really excellent specimens of preserved asparagus, beans, peas, mushrooms, in jars and tins, as well as jams, marmalades, and pickles, are exhibited.

“In Group IV. some of the leading perfumers of Germany and Austria make a good show. It goes without saying that the Farinas, from Cologne, are much in evidence, and betray this



*[From a photograph by the LONDON STEREOGRAPHIC Co., LTD.*

**VESTIBULE HALL.**  
(GERMAN EXHIBITION.)



by the sweet fragrance observable at a long distance before we reach their far-famed exhibits. With these products we touch the fringe of the vast chemical industries of Germany, which, unfortunately, again are not so adequately represented. But some exhibits give a fair idea of the capabilities of Germany in this branch of industry. Strolling through an Exhibition very much resembles travelling by a fast railway train; every moment opens new vistas to us, and nobody need be surprised, therefore, if he finds himself transplanted from moss-litter into a group representing the instruments which have helped Germany to gain eternal glory, and to conquer the world without the loss of a single life, assuaging misery instead of inflicting it, and enhancing, instead of destroying life. These instruments are those devoted to the service of divine music, and such a musical country as Germany can naturally boast of a high degree of perfection in the manufacture of instruments, designed for the cultivation of the most prominent national taste and talent. A grand show is made of pianos—an almost essential piece of ‘household furniture’ in the modern dwelling, the source of constant pleasure, and, unfortunately, also sometimes of untold agonies. Over twenty firms of piano manufacturers are represented, and it would be difficult to decide to whom the palm should be awarded.”

Such a general characterisation of the contents of the Industrial Section of the Exhibition would be very incomplete without reference Hunting  
Trophies. to the splendid collections of Hunting Arms, Paraphernalia, and Trophies lent by Prince Frederick Leopold of Prussia, the Duke of Saxe-Coburg-Gotha (Honorary President of the Exhibition), the Prince of Waldeck and Pyrmont (father of the Dowager Duchess of Albany), Amtsrath von Dietze-Barby (who was an intimate friend and *Jagd-Bruder* of Prince Bismarck in his country-squire days), Count

von Lerchenfeld-Köfering, Bavarian Member of the Federal Council, and other well-known German sportsmen. These magnificent collections, which had been tastefully arranged by Captain von Heuser, formed a worthy pendant to the American Trophies in the first of Mr. Whitley's Exhibitions. The present Exhibition, however, was richer in the implements of *Weidmannskunst*, or Woodcraft, including, as it did, all the most interesting weapons of venatorial warfare, ancient and modern, preserved by the Duke of Saxe-Coburg in his castles at Coburg-Gotha, Callenberg, Reinhardtsbrunn, and Walterhausen. These Trophies likewise included a magnificent collection of antlers, remarkable for their size and often abnormal growth. Of great interest also were the horns of elks, roebucks, wapitis, and chamois, the boars' heads, with their mighty tusks, as well as some paintings depicting hunts in the olden times. The exhibits sent by Prince Frederick Leopold of Prussia consisted chiefly of a splendid collection of the antlers of Red Deer shot by his late father, Prince Frederick Charles, the "Red Prince," who was not only a great soldier, but also a "mighty hunter before the Lord."

From these Trophy Rooms the visitor passed into the gorgeous Reception Chamber of the Reception Room and Statuary Tableau. Exhibition, representing a tent erected for King Ptolemy Philadelphus in Alexandria, about 270 B.C. This imposing piece of archæological reproduction had been executed by Herr F. Jaffé,



*From a photograph by the LONDON STEREOSCOPIC CO., LTD.*

MAIN GALLERY,  
(GERMAN EXHIBITION.)





architect of the German Ministry of Public Works, in strict accordance with the descriptions left by ancient writers. Such, then, is a general account of the Industrial Sections. The Exhibition presented, for the rest, a very striking and imposing appearance to the visitor as he entered from West Brompton, with its colossal "Germania" fronted by huge equestrian statues of the Emperor Frederick and his father's mighty paladins, Bismarck and Moltke—a sculptured picture of modern "Germany in Miniature" full of the most thrilling historical associations.

But it was the Fine Art Section, to which this statuary picture was the frontispiece, as it were, that formed perhaps the most attractive portion of the Exhibition. As well for the Fine Art as for the Industrial Sections, the selection of exhibitors had been made, at Mr. Whitley's request, by German Committees, as being the most competent judges of the representative character of the proposed display. The presidency of the German Fine Art Committee was assigned to Professor Carl Becker, President of the Royal Academy of Fine Arts—the Sir Frederic Leighton, so to speak, of Berlin. The organisation and direction of the Fine Art Section was entrusted to Herr Hof-Kunsthändler Fritz Gurlitt, of Berlin. Yeoman service was, however, rendered in furthering this object by Professor Papperitz, Chevalier de Reichel, and Major Bürklein, of Munich, and Professor

Fine Art  
Section—  
How  
organised.

Emil Hünten, of Düsseldorf. The result of these joint labours was a collection of German works of art such as had never before been seen out of Germany. It would be impossible to name a German painter of the first rank who was not represented by a contribution. Professor Carl Becker, Fritz August von Kaulbach, Director of the Royal Academy of Arts in Munich, Dr. Adolph Menzel of Berlin, Professors von Lenbach, Franz von Defregger, and Fritz von Uhde, of Munich, C. Scherres, of Berlin, and many other men of equal standing in the artistic world, sent some of their best works. But what enhanced the interest of the Fine Art Section was that German art was not only well represented as a whole, but that the various schools of painting were each adequately represented, and separately grouped, so that a unique opportunity was afforded of appreciating the special features marking the development of art in the various States of the Fatherland. And here we think we cannot do better than quote the following historical and critical reflections from the German writer already cited :—\*

“ German Art is indeed worthily represented in the Exhibition. Scarcely one contemporary master is unrepresented, and, at any rate, the best are all included. It has been said on good authority that the concurrent Exhibition in Berlin is not to be compared with this art display, whether as regards number or quality. The object which the German Art world had in view in preparing for this Exhibition was centred in the endeavour to demonstrate clearly

\* J. B. Keller,

what they could produce for criticism in England, where German pictures had never before been seen in such comprehensive selection; and, thanks to the brotherly co-operation of the German artists, this has at last been accomplished with the fullest and most decided success.

“Three principal centres were created for the forwarding and other arrangements, and committees were formed in Berlin, Düsseldorf, and Munich, these bodies acting at the same time as hanging committees. These three leading centres had each to send in a specified number of works of art—Berlin and Munich, each 250; Düsseldorf, 100; and the remaining towns, Frankfort, Dresden, Weimar, Carlsruhe, and Stuttgart, 200. Professor Carl Becker, President of the Royal Academy of Arts, headed the Berlin Committee; Professor Papperitz, the Munich; Professor Hüntten, the Düsseldorf; and Professor Klimsch, the Frankfort. The catalogue of the Art Section (Group XII.) includes 555 oil paintings, 65 water colours and drawings, 20 engravings and etchings, and 80 statuary exhibits. Further, photographs and reproductions are well represented.

“With the exception of the Bavarian department, which has received excellent attention from Professor Papperitz, Major Bürklein, and Chevalier de Reichel, the hanging arrangements were superintended by Mr. Fritz Gurlitt, of Berlin, art dealer to the German Emperor, whose work was accomplished very rapidly and with admirable skill. The impression produced as a whole is simply splendid.

“The German revival of art may be considered as dating from Cornelius, Overbeck, Veit, and Schadow, who, in 1812, were commissioned by Bartholdy, the Prussian Consul-General in Rome, to decorate his *Palazzo* in the Via Sistina with frescoes. The dramatic power and exquisite harmony of the composition of these works marked them out as masterpieces, and they excited the greatest interest in Rome, the impression they produced being all the greater inasmuch as fresco-painting had been an obsolete art since the time of Raphael Mengs. These frescoes have, within recent times, been transferred from the walls of the Casa Zuccheri to the

National Gallery in Berlin; but their influence told on the development of German art long before this national recognition of their merit. And in the various art centres of Germany, such as Berlin, Munich, and Düsseldorf, the bonds of the old conventionalism were broken, and a new school of painting found ardent disciples who drew inspiration from the pre-Raphaelite painters, though their subjects were substantially German, and their paintings reflected German life and German ideas. In Munich, under the influence of Cornelius, Wilhelm von Kaulbach produced his well-known canvases, at the same time that in Düsseldorf and Carlsruhe Lessing, Bendemann and others were employed in giving pictorial embodiment to the highly-strung intellectual life of Germany.

“The Munich school of painting derived its origin from Cornelius. To this first period of its development belong the names of the battle-painter Hess, the portrait-painter Stieler, the genre-painter Riedl, and the landscape-painter Carl Rottmann. The Cornelian was followed by the Kaulbach period, in which the names of Schwind, Kaulbach, and Schraudolf deserve special mention. Piloty's school followed on more realistic lines. His *chef d'œuvre*, ‘Seni before Wallenstein's corpse,’ hangs in the new Pinakothek in Munich. Distinguished contemporaries of this artist were the landscape-painters Albert, Richard, and Max Zimmermann, Christian Morgenstern, Zwengauer senior, Julius Lange, and Millner.

“Among the pupils of Piloty may be mentioned many of the best living German painters, such as Lenbach, Max Diez, Mackart, Defregger, Rudolph Seitz, Flüggen, Hermann Kaulbach, Alexander Wagner, Claudius Schraudolf junior, Mathias Schmied, Liezenmaier, Gabl, &c.

“Diez's school also developed artists of the highest merit, such as Ernst Zimmermann, von Löfftz, Kühl, Holmberg, Weiser, Weishaupt, Spring, Läufer, Heinrich Weber, and Breling.

“To these names may be added those of several distinguished Munich artists who belong to no school, such as Fritz August von Kaulbach, Braith, Schönleber, Baisch, Piglheim, and Papperitz.

“Among the Munich artists the modern realistic tendency is most strongly represented by Uhde, Stuck, Echtler, and Liebermann.

“Whilst the Munich school was worthily developing under the influence of Cornelius, a realistic stand was made in Berlin by Adolph Menzel, who attacked the romantic school in his drawings. One of the paintings by this artist on view here (View of Prince Albrecht of Prussia's Park, Berlin, 1851) illustrates the earnest endeavour of German Art to ‘hold the mirror up to nature.’

“The great progress made at this time by the Fine Arts in France and in Belgium reacted on the development of German art—and the rupture with the old conventionalism became more complete, the new realism asserting itself strongly in Germany.

“Whilst in Munich and Düsseldorf schools were formed under the dominant influence of the above-mentioned masters, a number of artists came to the front in Berlin who owed no allegiance to any school of art. In Düsseldorf landscape-painting was developed under the formative influence of Andreas Achenbach, and of his younger brother, Prof. Oswald Achenbach. In Munich the school of Wilhelm von Kaulbach produced Piloty. Seldom has any master succeeded like the last-named artist in imparting to his pupils the most accurate *technique*, whilst leaving them free to follow the bent of their own genius. The names of many who sat at his feet have become household words in Germany, such as Makart, Gabriel Max, Defregger, Fritz August von Kaulbach, Leibl, &c.

“Less direct, but not less effectual, was the influence exercised on modern German art by Millet and Israel, under whose inspiration Liebermann in Berlin painted scenes from the life of ‘the masses,’ whilst Fritz von Uhde in Munich cast the halo of the Christian religion over the life of the humble German burgher.

“A noteworthy characteristic of German art is its decentralisation. The political unity so happily achieved by Germany has not focussed into one all-absorbing centre the artistic life of its subjects. The Academy of Berlin, under the direction of Professor Anton von Werner, that of Munich, under Fritz August von Kaulbach, and those of Düsseldorf, Carlsruhe, Dresden, Weimar,

Frankfort, Stuttgart, and Königsberg, have each and all preserved their distinct individuality.

“In this Exhibition an attempt has been made to present as complete a picture as possible of modern German art, and the success of this attempt has been facilitated by the fact that this is the first opportunity that has ever presented itself to German artists of exhibiting their works in this great Metropolis.”

As a List of Awards in the Fine Art Department of the Exhibition will be found in our Opinions of the Press. Supplement (p. 533), we need not indulge in further enumeration here; but lest it should be thought that the testimony of a German critic on the merits of his own countrymen is not altogether to be trusted, we will supplement the above quotation by a few specimens of public opinion that was evoked in England by a sight of the art trophies which Mr. Whitley had brought home with him from his campaign in Germany.

*The Times*: “As in former years, the Art Department occupies the galleries to the left and right of the great vestibule. There can be no doubt that here we have the most extensive and representative Exhibition of German art that has ever been held outside of Germany. . . . Even at a season when so many other Art Exhibitions invite attention, that at Earl’s Court will well repay a visit.”—*Illustrated Sporting and Dramatic News*: “. . . The art collection is a very good one, and there are many admirable works among them which we might with reason wish to keep. From beginning to end, almost without exception, the display of pictures is a triumph of draughtsmanship. The subjects are not always imaginative, the character is sometimes uninteresting, and still the drawing is superb.”—*Daily Graphic*: “A wonderfully representative collection of the work of German

artists.”—*Manchester Examiner*: “The collection of pictures is both large and representative of what is best in modern German art, and the first and foremost of German painters.”—*Morning Advertiser*: “Amongst the artists who are represented are Professor Carl Becker, August von Kaulbach, Professor Anton von Werner, and Dr. Adolph Menzel, of Berlin; Professors Lenbach and Fritz von Uhde, of Munich; C. Scherres, Franz von Defregger, and many others of high standing in the art world. German art is not only well represented as a whole, but the various schools of painting are each adequately represented and separately grouped, so that a unique opportunity is afforded of appreciating the special features that mark the development of art in the various parts of the Fatherland.”—*Daily Telegraph*: “. . . The art section is large, and the pictures are of a far better class than any shown at the previous exhibitions, except, perhaps, the ‘Italian’ year.”—*Standard*: “. . . The show of pictures now gathered at Earl’s Court, although, like most exhibitions of bulk, it is not free from the commonplace, is, upon the whole, admirable. It is comprehensive and thoroughly representative—it puts before us some of the best achievements of painting in the Berlin, the Munich, and the Düsseldorf Schools of to-day.”—*St. James’s Gazette*: “. . . Now, whilst the galleries of the German Exhibition at Earl’s Court have evidently been filled upon some such basis, there is still a large leavening of the best work which the Teutons can produce. . . . Foremost among these are the four historical portraits of Germany’s greatest men, by Franz Lenbach, who has often been styled ‘The Teuton Millais.’ . . . The method of painting employed by the Court artist should attract every one to see these most notable canvases. . . . Looking at the whole show from the art point of view, it is decidedly more interesting than any of its forerunners; and for the pictorial department much credit is due to the committee, whose chief is Professor Becker, the distinguished president of the Berlin Academy, and whose three works are amongst the most notable ones shown.”—*The Queen*: “There can hardly be a question but that the modern art of Germany is strongly represented in the paintings, sculpture, and other works

now collected at the German Exhibition at Earl's Court. . . . Specimens of the handiwork of the two Kaulbachs of Munich, of Menzel, Defregger, Knaus, Lenbach, Meyerheim, Papperitz, Richter, Anton von Werner, Becker, and other masters of like fame, are certainly quite sufficient to make an exhibition memorable."—*Punch*: "First Citizen: And what did you see at the German Exhibition? Second Citizen: A magnificent collection of German pictures. . . ."—*Sunday Times*: "As it is, the display of pictures of the German school is really a splendid one."—*Morning Post*: ". . . The art galleries alone are worthy not only of the rapid survey with which the casual visitor to an exhibition of this kind usually contents himself, but of lengthened and careful inspection. One of the most interesting of the larger pictures is undoubtedly that of 'The German Imperial Family,' lent by her Majesty the Queen. . . . German sculpture is also worthily represented by Herr Fuchs, Professors Simering, Strassen, Eberlein, Rümman, Unger, and others."—*Dramatic Review*: "The oil paintings at the German Exhibition are equal to the Royal Academy. It is questionable if some of them are not higher works of art. They alone are certainly worth a visit."—*Daily Chronicle*: "The most perfect display of German art ever seen in this country. . . . There has been nothing like the present really representative collection on view in the German Exhibition at West Brompton. When we mention that the exhibition comprises examples—some of them amazingly fine ones—of Menzel, of the Berlin Academy, Knauss, Kaulbach of Munich, Becker, Achenbach, Schauss, Werner, and many others of equal reputation, we shall have said sufficient to show that the collection is one of no ordinary value."

To these opinions of the English press may be added the following extracts from two of the leading organs in Germany. Commenting on the opening of the Exhibition, the *Cologne Gazette* (*Kölnische Zeitung*) wrote:—



“Already even the Exhibition presents what its organiser, Mr. Whitley, promised it would—a collective view of German art, industry, and life, and reveals to the insular Briton of average type, whose conception of Germany is limited to immense armies and cheap and nasty wares, the fact that we also have a fair share of artistic sense and solidity. But nations and peoples are always getting fresh opportunities of discovering each other; for how else can it be explained that a Sunday paper of repute in London should have expressed its surprise at the picturesque aspect in the Exhibition which is otherwise wanting in German things, no less than at the great value of the works of art, as hitherto Germany has scarcely been accorded even second rank in the world of art. As soon as the visitor enters the Exhibition his suspicious surprise changes to unqualified admiration when confronted with all these masterpieces of contemporary art.”

The *Post* of Berlin likewise remarked:—

“If anything is calculated to counteract the moral and physical degeneration of mankind, it is beyond doubt the contemplation of true art, which ennobles the mind and warms the heart. In this respect the Department of Painting and Sculpture at the German Exhibition in London is a blessing for the English nation.”

While Teutonic industry and art were thus so amply represented inside the Exhibition Building, the outside grounds had been well studded by Mr. Whitley with strikingly realistic illustrations of German history and German habits. The grounds themselves had this year again assumed a most inviting aspect. The trees, flower-beds, and well-preserved lawns combined to render a promenade through them a delightful one during the day, while at night the beauty of the scene was enhanced in a most charming way by the

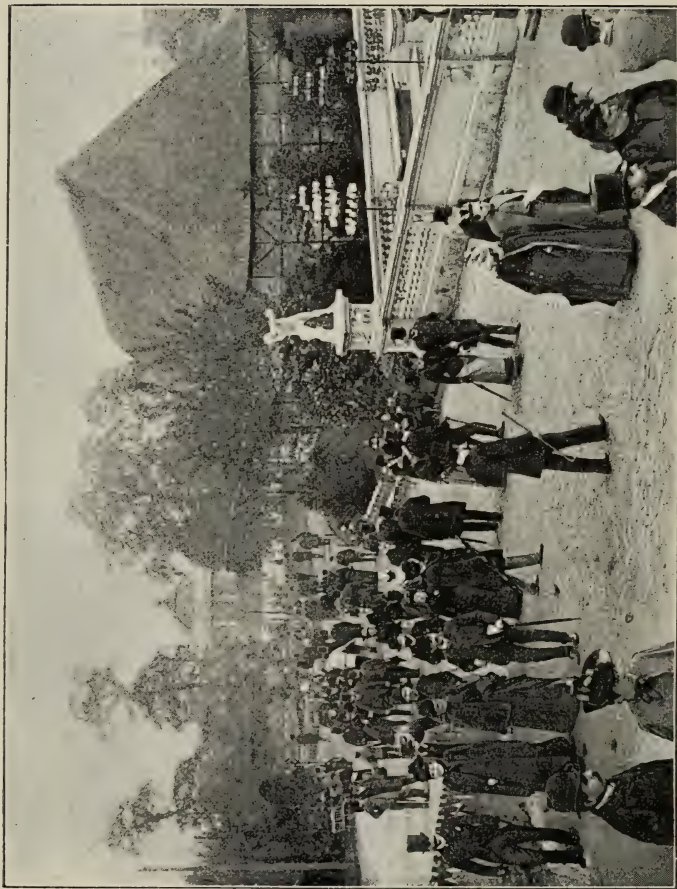
Outside  
Attractions :  
Germany  
in Miniature.

electric light aided by thousands of coloured lamps skilfully arranged; and it was a great pleasure to wander through this scene, or watch it from the verdant terrace of the "Welcome Club" (which this year again resumed its social functions with more success than ever),\* while the ear was charmed by the strains of some of the finest military bands of Germany † discoursing music in the midst of surroundings exclusively German.

\* During 1887, 1888, and 1890 the number of members each year averaged about 500, who, according to the rules of the Club, had to be re-elected in each year. In 1891, the Founder of the Club, Mr. Whitley, was himself elected Chairman; Sir John Heron-Maxwell, Bart., Vice-Chairman; Mr. William Owen, Hon. Sec.; and Mr. A. Knowles, Secretary. This was by far the most brilliant and successful season the Club had enjoyed, there being nearly 1,200 members elected, including some of the most prominent personages in the ranks of royalty, fashion, literature, the learned professions, the public services, and commerce. Amongst others may be noted the Duke of Teck, Prince Edward of Saxe-Weimar, Prince Alexander of Teck, the Marquis of Lorne, Lord Rothschild, Count Hatzfeldt, Prince Pless, Sir Geo. C. M. Birdwood, Sir Geo. Barclay Bruce, Sir Augustus Harris, Sir Samuel Wilson, M.P., Sir Julian Goldsmid, Bart., M.P., General Sir H. P. de Bathe, Bart., H. L. W. Lawson, Esq., M.P., Alfred de Rothschild, Esq., Leopold de Rothschild, Esq., Dr. W. H. Russell, L. Alma Tadema, Esq., R.A., Henry Irving, Esq., &c.

† Among others, the bands of the Hesse-Darmstadt Infantry Regiment, No. 115 (Kapellmeister, W. G. Hilge), from Darmstadt; the Second Bavarian Infantry Regiment, "Kronprinz" (Kapellmeister, T. Peuppus), from Munich; the Saxon Infantry Regiment, No. 105 (Kapellmeister, C. Merkel), from Strassburg; the Hussar Regiment von Zieten, No. 3 (Duke of Connaught's), (Kapellmeister, F. Kostmann), from Rathe-now; and the First Prussian Dragoon Guards (Queen of England's), (Kapellmeister, C. Voigt), from Berlin. The Duke of Ratibor also sent his own private (boys') band, of which the performances were much admired; as were also those of the Hungarian Boys' Band. At the request of the Queen, the Prince of Wales, the Duke of Connaught, Mr. Leopold de Rothschild, and the Lord Mayor, Mr. Whitley gladly gave instructions for the various military bands above mentioned to perform at Windsor Castle, Buckingham Palace, Marlborough House, Mr. L. de Rothschild's town residence, and the Mansion House.





*From a photograph by the LONDON STEREOSCOPIC Co., LTD*

THE GARDENS, BAND-STAND, SCHLESWIG-HOLSTEIN HOUSE, &c.

(GERMAN EXHIBITION.)

The Switchback Railway now shot the traveller through a lovely stretch of scenery on the banks of the Rhine, and past the historic castle and city of Heidelberg, in the picturesque valley of the Neckar, of which a fine panoramic view was presented to the visitor; while close by he could enter a *Wein-Stube*, formed by a fac-simile of the famous Heidelberg Tun, and refresh himself with the delicious wines of the Rhine and the Moselle.\* But of more historic interest was the exact fac-simile of a farmhouse in Schleswig-Holstein, whence England derived her Anglo-Saxon stock. This most interesting relic of a remote past (an exact copy of a farmhouse built in 1560, and still standing intact at Ostenfeld) was erected under the superintendence of Dr. Jahn, of Berlin, and Herr Stein, of Stettin, being a faithful reproduction of the farmhouses as they are to be found in remote parts of Frisia, the "cradle of old England." Native workmen were the builders, and even the materials for the erection of the structure were brought over from those lowlands of North Germany which were the home of Hengist and Horsa and their Angles. The house was filled with earthenware pottery, household utensils and furniture, and altogether formed a most interesting ethnological study.†

\* Though this large tun cannot challenge comparison with several of the porter vats in London, it is probably the largest wine-cask in the world, being thirty-six feet in length, twenty-six feet in diameter, and capable of holding eight hundred hogsheads.

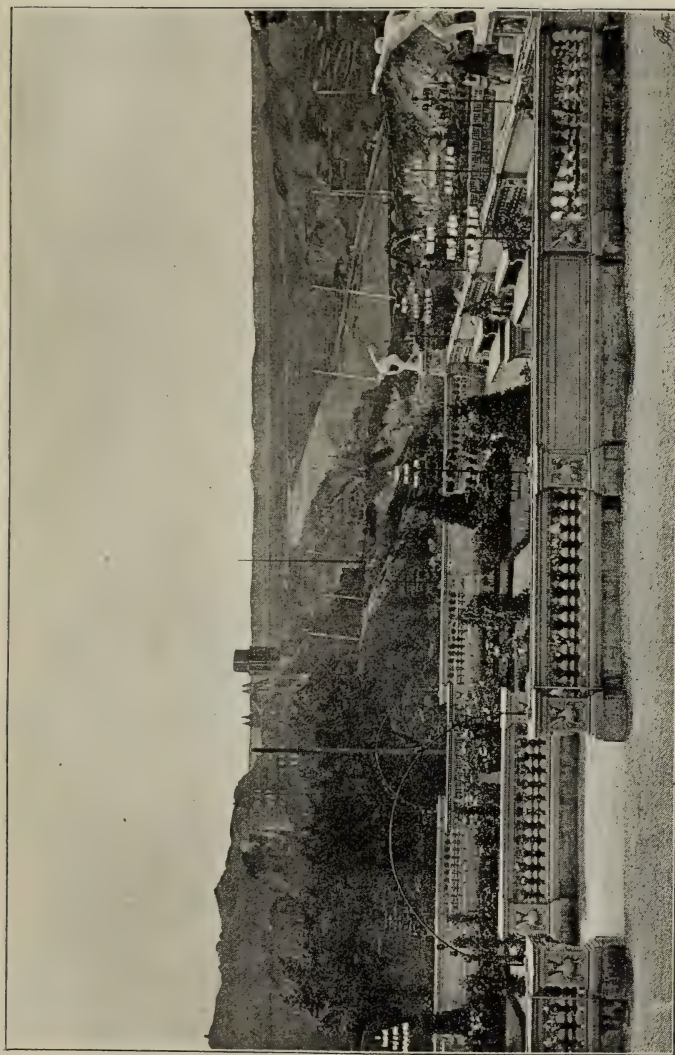
† Addressing those who were invited to the ceremony of opening this

From this Schleswig-Holstein farmhouse the visitor could further gratify his taste for historical research by passing out into the Gallery of the German Emperors, and contemplate the waxwork busts (carefully modelled from statues and portraits in the historic "Roemer" of Frankfort) of the long line of Sovereigns—fifty-five in number—who wielded the sceptre over the Holy Roman Empire from Charlemagne to Francis II., as well as their successors since the re-unification of Germany.

From this "Gallery of Emperors" the visitor could cross to the "Kaiser Panorama," and familiarise himself with some of the most notable scenes, monuments, and buildings in Germany; or direct his steps to the Lecture Room and listen to a discourse, illustrated by splendid limelight views, on the Passion Play at Oberammergau; \* or witness the skill displayed by Herr Lasker, whom Mr. Whitley had engaged in Berlin, with a view

Schleswig-Holstein farmhouse, Mr. Whitley said:—"I had the pleasure of making the acquaintance in Berlin last November of Dr. Jahn, a friend of Professor Virchow, and curator of a museum in that city, of which the Professor is president. Dr. Jahn informed me that some beautiful specimens of authentic Schleswig-Holstein costumes and wood-carvings, &c., had been presented to his museum by several wealthy families in Schleswig-Holstein, and that if I wished it, he thought these interesting exhibits might be had for our German Exhibition in London, before being permanently housed in the Berlin Museum. On my expressing delight at the opportunity thus afforded me of having the exhibits in London, Dr. Jahn had the cases containing them warehoused for the winter in Hamburg, and here they are!"

\* Among those who lectured here (his subject being the Alaska question) was Professor Geffcken, who was imprisoned and prosecuted by Prince Bismarck for publishing the Emperor Frederick's Diary of the French War.



*[From a photograph by the LONDON STEREOSCOPIC CO., LTD.]*

HEIDELBERG CASTLE, & C.  
(GERMAN EXHIBITION.)





to making Chess one of the instructive features at the Exhibition.\* Or the visitor could enter the Theatre, which had exchanged its likeness to the Louvre for similitude to the Electoral Palace of Schleissheim, near Munich; or inspect the Bohemian Porcelain Pavilion and the Rüdesheim Grotto, and then divide a couple of hours between the Edison Phonograph Room, the Rheinsteine Rifle Range, and the Aviary; or feast his eyes on a very fine panoramic view of Sans Souci, Frederick the Great's Cottage-Palace of "No-Bother," with its terraces and statues; or take his seat in the "Hofgarten" of Munich and listen to the performance of the Arlberger Troupe of Tyrolese Singers, or wander through the "Walhalla" and stop to gaze upon some charming Munich scenery with a background of Bavarian mountains. Then, after diverting himself for half an hour in the circular *Kegelbahn*, or bowling alley—an unfailing feature of all German beer-gardens—he could dine sumptuously in the "Kaiserhof Restaurant," or regale himself with German beer and sausages in the Kaiserhallen or the "Potsdam Restaurant"; and then, after honouring in turn each of these attractions,† he could wind up

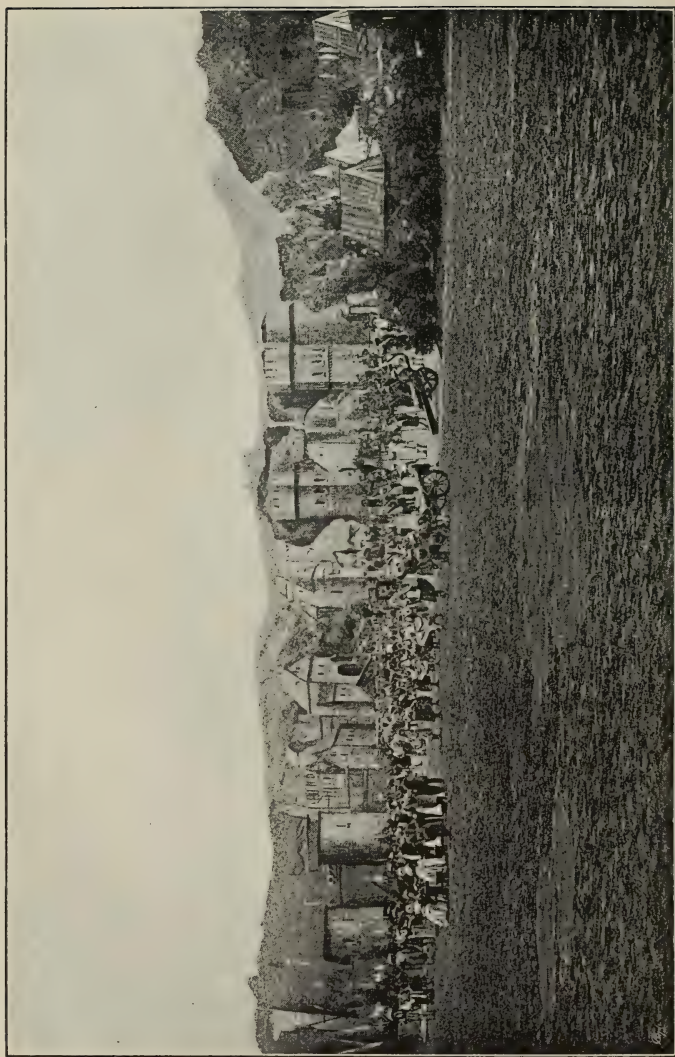
\* This young champion of the scientific game well repaid the compliment by winning the First Prize at the Annual Congress of the British Chess Association, in March, 1892.

† The following is extracted from the "Daily Programme" of the Exhibition, July 11th:—11.30 a.m. to 11.30 p.m.: Splendid Collection of Paintings and Works of Art by the most celebrated artists of the Berlin, Munich, Düsseldorf, and other German Schools.—The Painting of the German Imperial Family, by Von Werner, lent by H.M. the Queen. (In Vestibule Hall.)—Drawing by H.I.M. the German Emperor. (In Ves-

the evening with a visit to the grand "Germania" Show, which was to this Exhibition what the "Wild West," "Rome under the Cæsars," and the "Wild

tibule Hall.)—Water-colour Painting by H.I.M. the Empress Frederick. (In Vestibule Hall.)—Industrial Exhibits from Thirty German Cities. (Main Building.)—Sporting Trophies lent by H.R.H. the Duke of Saxe-Coburg-Gotha ; H.R.H. Prince Frederick Leopold of Prussia ; H.S.H. the Prince of Waldeck, &c.—Realistic Scenery of Heidelberg Castle, the Rhine, Munich, Potsdam-Nürnberg, &c. (In the Grounds.)—The Schleswig-Holstein Farmhouse ["The Cradle of Old England"]. (Western Gardens.)—The Heidelberg Tun. (Western Gardens.)—The Bohemian Porcelain Pavilion. (Central Gardens.)—The Edison Phonograph. (Main Building.)—The Lecture Hall. (Main Building.)—The Kaiser Panorama. (Western Gardens.)—The Rheinstein Shooting Gallery. (Western Gardens.)—2.0 to 4.30 p.m.: In the Western Gardens, the Band of the 1st Prussian Dragoon Guards (Queen of England's Regiment).—3.0 to 4.0 : In the Western Gardens, the Hungarian Boys' Band.—3.30 : In the Hofgarten (Central Gardens), the Etschthaler Troupe of Tyrolese Singers.—4.0 : In the Arena, Grand Gymnastic Display, arranged by the German Gymnastic Society of London (300 performers).—4.0 : In the Phonograph Room, Demonstrations of the Phonograph.—4.30 to 7.0 : In the Western Gardens, the Band of the Prussian "Zieten" Hussars (H.R.H. the Duke of Connaught's Regiment).—5.0 : In the Lecture Hall (Main Building), "The Oberammergau Passion Play," described with Scenes.—5.0 : In the Hofgarten (Central Gardens), the Etschthaler Troupe of Tyrolese Singers.—5.0 to 6.0 : In the Schleswig-Holstein Farmhouse, the Arlberger Troupe of Tyrolese Singers.—6.0 to 7.0 : In the Western Gardens, the Hungarian Boys' Band.—6.15 : In the Munich Theatre (Central Gardens), Grand Concert given by the Saengerchor des Lehrervereins of Frankfort (120 singers) and the United German Choral Societies of London (250 members).—7.0 : In the Phonograph Room, Demonstrations of the Phonograph.—7.0 : In the Hofgarten (Central Gardens), the Etschthaler Troupe of Tyrolese Singers.—7.0 to 8.0 : In the Schleswig-Holstein Farmhouse, the Arlberger Troupe of Tyrolese Singers.—7.0 to 9.0 : In the Western Gardens, the Band of the 1st Prussian Dragoon Guards (Queen of England's Regiment).—7.30 : In the Lecture Hall (Main Building), Mr. P. J. Kirwan in "German Legends."—8.0 : In the Hofgarten (Central Gardens), the Etschthaler Troupe of Tyrolese Singers.—8.30 : In the Arena, "Germania" (German Military Life). The Grand Spectacle. The Hungarian Boys' Band.—9.30 : In Munich Theatre (Central Gardens), "Ein Taugenichts" (A "Scapegrace").—9.0 to 11.15 : In the Western Gardens, the Band of the Prussian "Zieten" Hussars (H.R.H. the Duke of Connaught's Regiment).





[From a photograph by the LONDON STEREOGRAPHIC CO., LTD.

"GERMANIA" (ARENA).  
(GERMAN EXHIBITION.)

East" had been to its predecessors; and formed a vivid Exhibition of what, after all, is the leading industry of Germany—her militarism.

What would such an Exhibition have been without an illustration of the military element, which may be said to be the predominant characteristic of modern Germany? It certainly could not have been called complete. When speaking or thinking of Germany we have the image before us of a mighty armed Power; and that salient fact was not forgotten by Mr. Whitley. He therefore resolved to utilise the arena for the illustration of the military life of Germany, both ancient and modern, by means of life-pictures taken from four typical epochs of the national history. Accordingly in "Germania" we witnessed an historical representation of four important periods in the military development of the Empire. The first picture illustrated the period between the Barbaric Age and the advent of Charlemagne, with the life, religious rites, customs, and modes of warfare of the ancient Teutons; the second presented us with the Age of Chivalry, when warlike issues were decided by personal valour in hand-to-hand encounters; the third dealt with incidents of the Thirty Years' War, the Age of the Lanzknechts, or pikemen; while the fourth was devoted to modern Germany, the national life permeated with the military spirit, and rejoicing in its well-established vigour.

Of these four Life-Pictures, the most prominent features were as follows:—

*EPOCH I.—THE BARBARIC AGE TO CHARLEMAGNE,  
8TH CENTURY.*

Realistic Illustrations of the Rites and Customs of the Ancient Teutons.

1. Entrance of Wittekind, Count of the Saxons, with his Tribesmen, their Wives and Children. Return of a Hunting Party. Flight of Geneviève of Brabant from the insults of Count Golos. Fight between Golos and Geneviève's Champion, Cunimund, Count of the Gepidea.
2. Pagan Rites and Sacrifice of a Christian Captive. Entrance of Boniface, Apostle of Christianity. The Captive's Rescue by her Brother. Destruction of the Pagan Altar, and Death of the Priest.
3. Arrival of Charlemagne's Warriors. Combat between the Barbarians and the Christian Warriors.
4. Entrance of Charlemagne. Submission and Conversion of the Barbarians. Processional March.

*EPOCH II.—THE AGE OF CHIVALRY,  
14TH CENTURY.*

The Grand Tournament, magnificent display of Mail-clad Knights and Horses.

1. Burghers prepare the Lists for the Tournament.
2. Berthold Schwarz explains his invention of gunpowder. Disastrous effect upon the Jester.
3. Entrance of the Emperor Lewis, with his Consort, and Court.  
THE SPORTS—1. German Maypole Dance by 30 girls.  
2. Quarterstaff Bouts by 8 men.  
3. Wrestling on Horseback by 8 men.  
4. Interlude by the Jesters.
4. The Grand Tournament.
5. Decoration of the Champion, and Procession.

*EPOCH III.—THE AGE OF THE LANZKNECHTS,  
17TH CENTURY.*

Battle Scene from the Thirty Years' War.

1. Tattoo. Entrance of Enlisting Sergeant and Party "Who'll serve His Majesty?" Old German War Song. Hungarian Gipsy Girls dance the "Czardas."
2. Entrance of Wallenstein, Field-Marshal of the Imperial Forces. Capture of a Spy who tries to escape, and is recaptured and shot.
3. Attack on the Castle by the Swedish Troops under King Gustavus Adolphus. The Sortie. Death of Gustavus Adolphus, Defeat of the Swedes, Blowing up of the Castle, and Destruction of the Camp.

## EPOCH IV.—MODERN GERMANY'S GRAND ARMY.

1. Musical Ride by the Gardes du Corps.
2. "Alarm Parade" and Inspection of the Prussian and Bavarian Infantry and Cavalry.
3. Grand March Past of the German Troops.
4. General Chorus "Die Wacht am Rhein."

GOD SAVE THE QUEEN.

The number of those who took part in these historical tableaux was nearly six hundred, without reckoning the horses, &c. The size of the stage was such as to accommodate a host, being 340 feet long by 123 feet wide. The scenery, costumes, and armour, with the electric and lime-lights supplemented by pyrotechnic effects and excellent music, combined to render this spectacle one of the most attractive ever submitted to the public; and we shall never forget the appearance presented by the Arena at Earl's Court on the last night of the "Germania" performance, crammed as it was to overflowing with nearly thirty thousand eager and delighted spectators.\* Such, then, in all its various aspects, was what Mr. Whitley was entitled to call—"Germany in London; the most complete

\* As to the hygienic and moral effects of such popular entertainments on the public mind, it may be as well to quote the following testimony from so high an authority as the *Lancet* :—

"Before the Exhibition at Earl's Court is closed for this year a few words will not be out of place concerning the nature of the entertainments the managers have provided for the public. Our reason for dealing with this question is based on the conviction that the Exhibitions held in the grounds of Earl's Court have helped to preserve the health of Londoners. It is right and wholesome that extensive facilities for enjoyment should be pro-

and valuable display of German works of art ever exhibited in England; the first Exhibition of exclusively German industries yet seen in London; with exhibitors from thirty German cities.”

When the visitor to Earl's Court, in the early summer of 1891, compared what he now saw with the scenes over which he still lingered there, in the late autumn of the preceding year — contrasted the presentation of

vided; but, unfortunately, enjoyment in large towns is frequently attended with injury to health. The theatres, for instance, are too often over-crowded, over-heated, and ill-ventilated.

“ At Earl's Court we have had during the last few years what is equivalent to a theatre, where we have witnessed the performances of ‘Buffalo Bill,’ of a ‘Roman Triumph,’ of the ‘Far East,’ and this year of ‘Germania.’ These entertainments have a double advantage. First, though under shelter, the audience sits in the open air, and therefore does not breathe a vitiated atmosphere. Secondly, the performances are of a character calculated to engender a love of healthy and hardy exercise. Both these circumstances can but elicit the approbation of those who are concerned in maintaining the health of the people. Then the fact that each year the Exhibition gives us some insight into the characteristics of a different nation, not only provides a lesson in geography to the masses, but stimulates the desire to travel; and of all the methods of enjoyment which may be resorted to in holiday time, that of travelling is among the most healthy and exhilarating. Further, these Exhibitions have taught the population of London to take their pleasure out of doors, to listen to music in the open air, to partake of light refreshments in open gardens, in preference to badly ventilated restaurants. Again, the fact that so many people mingle together at these Exhibitions tends to improve the taste and the manners of the lower and rougher section of the population, it brings them away from surroundings that are too frequently degrading and mischievous, and thus contributes to elevate the mind and strengthen the body.”



France, which came to an end on the 1st of November, with the national portrayal of Germany from as many points of view, as above described, which was unveiled before the middle of the following May—he must have come to the conclusion that the author of all these Exhibitions enjoyed a miraculous faculty of organising, which enabled him to transform his Life-Pictures with the ease and rapidity with which the manager of a magic-lantern changes his pictures by the simple insertion of a new slide. It is so much more natural to believe in the miraculous than in untiring energy, high purpose, inflexible will, and a capacity for taking trouble in minute details; so much more easy to believe in miracles than in massive heads. As Professor Tyndall wrote to Mr. Whitley after the German Exhibition was an approved success\* :—

“ It requires a massive head, such as your photograph represents, to bring to a successful issue the vast undertakings which you have organised of late years.”

This was the sober prose of a severe scientist. But the same feelings of wonder and admiration found different expression in the verses of a German poet (Paul Hildebrandt), who, after coming over to London and inspecting the results of Mr. Whitley’s four months’ organising work in his Fatherland, thus addressed him in

German  
Brain-  
workers  
and Hand-  
workers on  
Exhibition.

\* On the occasion of Professor Tyndall forwarding to Mr. Whitley an unsolicited and generous contribution to the Festival Fund for the German Charities in London.

reference to the maledictions, contradictions, and other manifold obstructions which he had overcome:—

“Drum lass sie schmolten, lass sie grollen,  
 Du freigeborenes Schöpferherz ;  
 Sie schmieden mit dem bösen Wollen  
 Nur fester deines Denkmal's Erz.

Und wird man einst in fernen Tagen  
 Die Früchte deines Werkes seh'n,  
 Wird man, dass Du den Kampf geschlagen,  
 Zu deinem Lobe eingesteh'n.

Dir, John R. Whitley, edler Meister,  
 Der hielt den schwersten Stürmen Stand,  
 Dem Widersturm der bösen Geister,  
 Dir dank' Ich für mein Vaterland.”

From another still more illustrious German author, George Ebers, Mr. Whitley received the following:—

“I have followed your activity with sincere admiration and true pleasure, and congratulate you from the bottom of my heart on the success of your German Exhibition in London. It was with a feeling of something like shame that I saw, from the speech you delivered at the opening ceremony, what difficulties had been thrown in your way in my Fatherland by the official, or rather, as I should prefer to call it, the Philistine world. But, in spite of that, you have come out of it victorious all round, which may serve to show you that the great majority of thinking and labouring Germans understood and sided with you.”

Another well-known author and lawyer, Ernst Wichert, President of the Berlin Press Association, wrote to Mr. Whitley:—

“ You are a Titan. I am all surprise and admiration at what you have brought to so successful an issue. I was quite right when I once wrote :—

“ ‘ Everything is just what I make of it ;  
Give me the man and you have given me the matter.’

“ I am proud to think that I have won the friendship of such a man as you. I am so glad to hear on all sides of your success, and I trust it will even surpass your expectations. I hope that our *Dichter-Album* will meet with your approval, and that the German poets may prove a credit to you. . . . Rest on your laurels now as far as this is possible.”

About the same time, too, as Mr. Whitley was thus apostrophised by German poets and authors, he was presented (June 17th) with the following illuminated address by a deputation of German working men :—

“ We, the undersigned, on behalf of ourselves and of German working men resident in London, desire officially to inform you, the Organiser of the German Exhibition, that, at a meeting of German working men, it was resolved that a Festival of German workers should be held at the German Exhibition.

“ Notwithstanding the hostile interposition of Socialists and of some influences in high quarters, which have been directed to alienating the personal interest of the German Emperor, we feel assured that His Majesty will visit the Exhibition, which abounds in representative exhibits of the Arts and Industries of the Fatherland.

“ We take this opportunity to thank you for the indomitable courage and energy which you have displayed in organising the Exhibition, and we congratulate you on the success which has so far attended your labours and almost overwhelming cares.

“We specially thank you for your kind and sympathetic letter, dated June 6, 1891, and we beg to reciprocate the friendly, nay, brotherly sentiments that were therein expressed.”

To this Mr. Whitley replied :—

“GENTLEMEN,—It affords me much pleasure to receive you here to-day, and I beg to thank you for your kind expressions of sympathy.

“I have been informed that there are several Socialists amongst the German workmen in London.

“England is the land of liberty, and is generous enough to accord freedom of speech.

“Personally, I respect the sincere opinions of all men, but only when they are within the law of the land in which they are expressed or made known.

“As I informed you in the letter which I addressed to your Committee, I shall be glad to do everything in my power in order that the German workmen in London may feel quite ‘at home’ when visiting this corner of the German Fatherland.

“I beg that you will convey to your colleagues the following invitations from my Executive Council :—

“1. That your Committee appoint a representative to call upon me. I shall then have pleasure, on behalf of the Executive Council, in presenting space in the Exhibition, where articles (manufactured by German workmen in London) may be exhibited and offered for sale.

“2. I also invite you to constitute a small Committee of three, who shall be responsible for the selection of three thousand of the German workmen in London.

“I then propose to forward to each, for himself and a lady or child, a card of invitation to the Exhibition.

“By this means six thousand persons are invited to the Exhibition, and to the Arena section, and we will divide the number over six days, namely, one thousand for Friday, July 31st, and one

thousand for each succeeding Friday, until the whole of the six thousand have visited the Exhibition."

But this was by no means the only way in which the Exhibition was made to subserve the interests of the German Colony in England, as witness the "Grand German Festival," which the Executive Council generously resolved should be given on the 27th of June, in aid of the funds of two most deserving institutions in London, the German Hospital and The German Society of Benevolence. The vast amount of good done by the German Hospital had long been recognised. It was founded at Dalston in 1845, mainly for the relief of Germans; but the medical staff gives advice and aid to all comers. The annual expenditure is £10,000 and while £4,000 is guaranteed by funded property, the balance has to be met by voluntary contributions. The Duke of Cambridge is President of the hospital. The other charity, The German Society of Benevolence, was founded to aid Germans who do not find the streets of London so paved with gold as they expect. It has about 108 pensioners in receipt of fixed sums, and it grants temporary relief to thousands of others. One good work done by this Society is the sending home of foreign paupers. Its funds consist of the interest on about £6,000 and voluntary contributions. His Excellency the German Ambassador is President.

German  
Charities  
Fête.

The Festival, which was given under the immediate patronage of Royalty and of a large number of

distinguished persons,\* including Count Hatzfeldt, German Ambassador, was one of the most attractive features of the season, otherwise rich in similar functions. Its character and course were thus described at the time:—

“ Deutschland was very much in evidence yesterday at Earl’s Court. The Germans are a practical people, and they have grasped

\* This Festival was under the immediate patronage of the Duke and Duchess of Connaught, the Prince and Princess Christian of Schleswig-Holstein, Prince and Princess Henry of Battenberg, the Grand Duke of Hesse, K.G., the Duchess of Albany, the Duke of Cambridge, K.G., the Princess Mary Adelaide, Duchess of Teck, and the Duke of Teck, the Duke of Saxe-Coburg-Gotha, Prince and Princess Victor of Hohenlohe, Prince Blücher von Wahlstatt, the German Ambassador, the Austro-Hungarian Ambassador, the Netherlands Minister, the Marquis of Lorne, K.T., Count Metternich, Prince Pless, the Lord Mayor, the Earl of Aberdeen, P.C., the Viscount Emlyn, the Lord Willoughby de Eresby, P.C., the Lord Sudeley, P.C., the Lord Hillingdon, Baron von Schroeder, Baron von Deichmann, Oscar Ernst von Ernsthausen, Esq., Baron de Bunsen, Baron von Erlanger, Baron de Reuter, Sir Julian Goldsmid, Bart., M.P., Sir Henry Peek, Bart., Sir James Paget, Bart., Alderman Sir Reg. Hanson, Bart., M.P., Major-General Sir Henry Ewart, K.C.B., Sir Lepel Griffin, K.C.S.I., Sir Lyon Playfair, M.P., K.C.B., Sir Edward Reed, M.P., K.C.B., Alderman Sir Polydore de Keyser, the Imperial German Consul-General, the Imperial Austro-Hungarian Consul-General, Baron von Humboldt, the Rev. Dr. Hermann Adler, M.A., W. Tyssen Amherst, Esq., M.P., E. Ashmead Bartlett, Esq., M.P., Professor Otto Goldschmidt, Carl Haag, Esq., R.W.S., Professor Hubert Herkomer, R.A., Mr. Alderman Stuart Knill, Professor Ernst Pauer, James Stern, Esq., Hermann Weber, Esq., M.D., F.R.C.P., John R. Whitley, Esq., H. Gülich, Esq. (Delegate of the German Hospital), J. Hasslacher, Esq. (Delegate of the German Society of Benevolence), the Marchioness of Queensberry, the Countess Deym, the Viscountess Emlyn, the Lady Willoughby de Eresby, the Baroness Burdett-Coutts, the Lady Mayoress, Baroness von Schroeder, Baroness von Deichmann, Mrs. Oscar Ernst von Ernsthausen, Baroness de Brienan, Baroness de Bunsen, Baroness von Erlanger, Baroness de Reuter, the Hon. Lady Ewart, the Hon. Mrs. Mure, the Hon. Mrs. Brand, Lady Polydore de Keyser, Mrs. Stuart Knill, Mrs. Alexander Siemens, and Mrs. John R. Whitley.

the English idea of combining pleasure with brotherly benevolence. Yesterday's proceeds of the turnstiles and entertainments at the German Exhibition were set apart for charitable uses, and will be divided between the German Hospital and The German Society of Benevolence. To enhance the financial outcome of this benevolent scheme the price of admission was increased to two-and-sixpence, and season ticket-holders were barred out. Scarcely apparent, however, were these restrictions, for all day and evening the courts and the grounds and the entertainments were thronged with people. But there was one very distinctive feature in yesterday's gathering: the Vaterland—or such of it as we have imported for our mutual benefit—was there in force. '*Deutschland, Deutschland, über alles,*' was everywhere. To the foreigner, by which, of course, one means the Englishman, it was a day of gutturals and lager beer. What, doubtless, contributed to this result, in some degree, was the fact that a German festival had been specially arranged. The splendid band of the Zieten Hussars (the Duke of Connaught's regiment), with its picturesque uniform, was brought over for the occasion, and the inspiring strains of the national music brought exultant 'hochs' from a thousand loyal throats. Among the other special attractions was a great feast of song in the Munich Theatre in the Central Gardens. The programme was entirely German, and embraced some of the finest compositions of the famous masters that the Teutonic race has produced. It was a brave beginning when the German 'Liederkrantz' (a male chorus) joined in Hofmann's jubilant bridal song, 'Harald's Brautfahrt'; and among the other items in the vocal part of the programme were Schumann's 'Der Hidalgo,' Thomas's 'Io son Titania' (recitative and aria), and a selection of Brahms' charming gipsy song. The vocalists were Mrs. Henschel, Mme. Army Sherwin, Miss Marguerite Hall, Herr von Zur Muhlén, and Mr. Henschel; and their work was admirably supplemented by Herr Max Leister, Mr. Willy Hess, and Herr Carl Fuchs, who played selections from Bach, Liszt, and Saint-Saëns on the piano-forte, violin, and violoncello respectively. The event of second importance was a children's concert in the evening in the music pavilion, when a choir of 250 German children sang national

songs and anthems, one of which included this remarkable divine-right verse :—

‘ Upon his throne, revered and great,  
 Our Hohenzollern reigns in state ;  
 As far as German banners stream  
 The people hail him Lord Supreme ;  
 Our Wilhelm, who undaunted sees  
 Whate’er is best and best decrees !  
 Then hail our Kaiser, let the round  
 Ring to our realm’s remotest bound !’

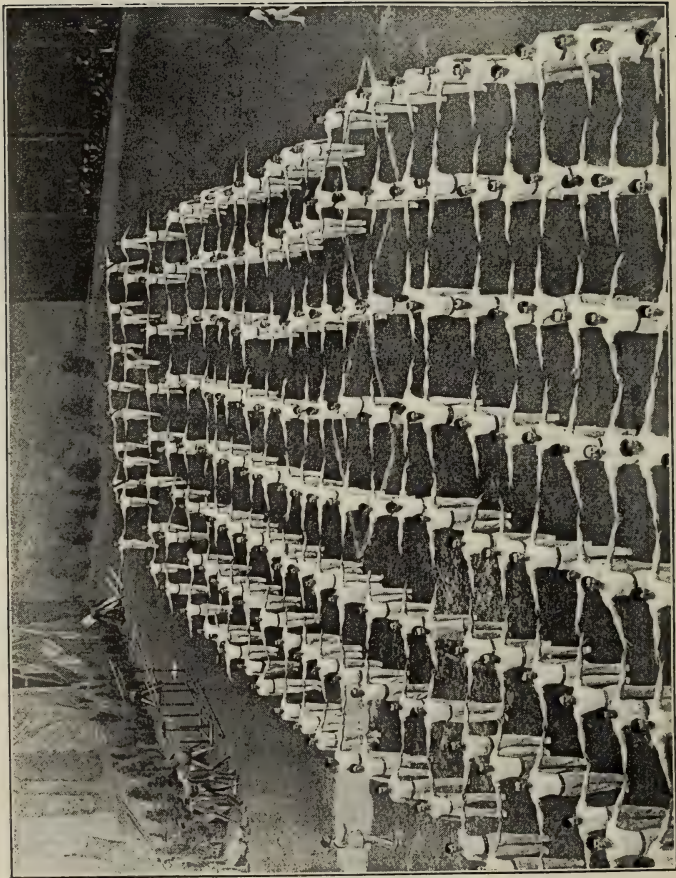
The children were drawn from St. George’s and St. Bonifacius’ Schools, the German School at Islington, and the German Orphanage, ‘Kaiser Wilhelm Stiftung’; and they were under the training and leadership of Herr Kreuz. Among the remaining attractions added to the programme yesterday were ‘a *séance* of prestidigitation’ by Professor Hermann, some thought-reading experiments by the Chevalier Stuart Cumberland, and a German musical play without words, entitled ‘Der Taugenichts’ (The Scapegrace). The entertainment closed with a grand military tattoo, in which the combined military bands took part.”

The financial results of this festival proved beneficial to the two institutions on behalf of which it had been devised, and Mr. Whitley, who (to use his own words) “never felt work to be truly such a labour of love as that in which I had the deep satisfaction of co-operating with such high-minded, zealous, and warm-hearted types of manhood as the chief office-bearers of the charities in question,” was duly honoured for his beneficence.\*

\* At a meeting of the Committee of the German Hospital, held at 20, New Broad Street, E.C., on Thursday, July 9, 1891, Edward Jacob, Esq. in the chair, it was resolved unanimously :—“That the sincerest and







*[From a photograph by the LONDON STEREOSCOPIC CO., LTD.]*

DISPLAY BY THE GERMAN GYMNASIAC SOCIETY OF LONDON.  
(GERMAN EXHIBITION.)

But beneficence, if possible, ought always to be mutual, and the desire of Mr. Whitley to help two German charities in London was generously reciprocated by two other Teutonic Institutions of great repute, the German Gymnastic Society (*Deutscher Turnverein*) of London, and the *Frankfurter Sangerchor des Lehrervereins*, or Choral Union of the Frankfort Teachers' Society, of which about 120 members, out of a total of 180, had come to England at their own expense,\*

German  
Music and  
German  
Muscle.

warmest thanks of the Committee are due, and are hereby respectfully offered, to the Executive Council of the German Exhibition, and their Director-General, John R. Whitley, Esq., for their kindness in having organised, on the 27th of June last, a Fete-day for the benefit of the German Hospital and the German Society of Benevolence, in equal shares, and having thereby considerably contributed to the funds of these charities." Subsequently, on January 29, 1892, Mr. Whitley received from Herr Gulich the following communication: "I have much pleasure in acquainting you that at the Annual General Court of Governors of the German Hospital held this day at the Cannon Street Hotel, Baron von Schroder in the chair, and at the request of the Committee, a resolution was proposed, seconded, and carried unanimously, in accordance with which, and in recognition of the services you have rendered to this Institution, you were elected an *Honorary Life Member*, entitling you to the privilege of voting." On the other hand, Mr. Whitley received the following from Herr Dellschaft, Hon. Secretary of the German Society of Benevolence:—"I have much pleasure in communicating to you that at yesterday's Committee Meeting you were unanimously elected an *Honorary Life Member* of the above Society, in consideration of your so liberally granting half of the proceeds of last Saturday's (27th of June) Fete-day at the German Exhibition towards the funds of the German Society of Benevolence. The Committee beg to thank you heartily for your untiring and valuable assistance in making the day such a great success, as well as for the genial manner in which you were ever ready to devote your valuable time to the necessary preliminary discussions."

\* "During the past season," wrote *The Musical Standard*, "London has been honoured by a visit from a representative German choir, that of the Teachers' Society of Frankfort. Unfortunately these excellent singers

in the hope—a vain one, as it turned out—that the simultaneous visit of the Emperor would benefit their performances. Representing two of the things that are cultivated with great enthusiasm by certain classes in the Fatherland—music and muscles—the exertations of these two famous bodies, gymnasts and singers, constituted a feature in Mr. Whitley's Life-Picture of Germany which helped much to make it characteristic and complete—a feature which was thus described at the time:—

“The German Exhibition proved more than usually attractive on Saturday, owing to the introduction of two special items into the programme, in the shape of a gymnastic display in the afternoon, and a grand concert in the evening. Ten amateur clubs, including the German Gymnastic Society of London, participated in the gymnastic display, while the Royal Normal College for the Blind was also represented. General squad practice and mass exercise having been gone through, exercises with the quarterstaff, Indian and double clubs, and displays on the parallel and horizontal bars were given by the different clubs. An extremely interesting performance was that of the male and female members of the Royal Normal College for the Blind, who went through their musical drill with long and short wands and dumb-bells in a manner that elicited repeated applause. The concert given by the choir of the Frankfort Teachers' Society, prior to their return to

were ill-advised in coming to the metropolis during the week that the German Emperor was in this capital. It seems that they took local advice in the matter, and were told that the presence of the Kaiser would benefit them. Unfortunately we in London have not the capacity for more than one big thing at a time, and as, during that particular week, the newspapers with one accord practically boycotted all musical performances, except those in which the Kaiser was concerned, the Frankfort Choir received little or no notice.”

Frankfort, was attended by a good audience, among whom was the Marquis of Lorne, and proved entirely successful. In addition to the 120 members of the Society there were 250 singers of the United German Choral Societies of London, and the rendering of the chorus from 'Tannhäuser' by the combined choirs was most impressive. The Frankfort Society sang Mendelssohn's 'An die Künstler' with expression and precision, while the band of the 105th Royal Saxon Infantry Regiment gave a very satisfactory performance of Professor Bonawitz's overture to 'Ostrolenka,' under the conductorship of the composer."

The Executive Council of the Exhibition afterwards entertained at dinner the directors of the two Societies, and on this occasion Mr. Whitley, who presided, made one or two speeches which deserve to be placed on record. In first toasting the Queen and the German Emperor, he said:—

“GENTLEMEN,—The past week has been one of great rejoicing, not only in this little corner of the German Fatherland in London, known as the German Exhibition, but over the whole of Germany and Great Britain. The cause of this great rejoicing is the official presence in London of the first German Emperor who has visited these shores since United Germany has once more become one of the greatest and most powerful of nations.

“I venture to prophesy that the visit of their Imperial Majesties to this metropolis marks the commencement of a new epoch in the friendly relations of the two countries.

“I well remember how, four years ago, their Royal Highnesses the Prince and Princess Wilhelm honoured a portion of the American Exhibition, which I organised in 1887 in these premises, with a visit; and I also remember that there were no fewer than four Kings and many Royal Princes and Princesses with us that day. It was indeed the first 'function' in the festivities

which were organised to celebrate the Jubilee of Her Majesty the Queen of England.

“I was asked by a few friends, after the Royal party had left, whom I considered to be the most marked and interesting individuality amongst the Royal visitors. There was no hesitation in my reply, which was to the effect that by far the most bright, manly, and interesting personage was the Prince, who to-day, as German Emperor, rules over the destinies of the Fatherland.

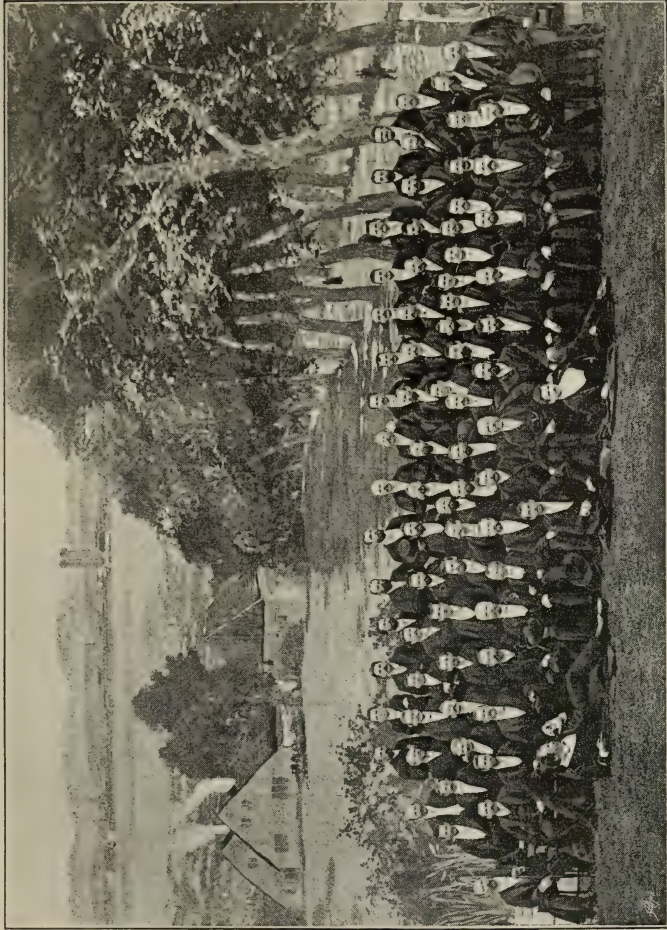
“One of the grandest conquests ever achieved was that of the little Island of Heligoland, grand because it did not cost one drop of blood, but was the outcome of peaceful negotiations. The Queen of England and the German Emperor brought about that mutually satisfactory arrangement in so harmonious a manner, that we may almost designate it as ‘a labour of love!’

“Gentlemen from Germany—if the cession and concession of that interesting morsel of Her Majesty’s dominions to His Majesty the German Emperor still left any doubt as to the feelings of my countrymen towards your Sovereign, then even His Majesty’s keenest critics must admit that the reception given to him by Englishmen of all classes during the past week is more than sufficient to dispel any such doubt.

“His Majesty is the guest of our own beloved and gracious Queen, and you will not only pardon, but join enthusiastically with me in, the toast I am about to propose, for that toast shall not separate, even in name, the two greatest monarchs of the age. I therefore ask you to drink a bumper to ‘the Queen of England and the German Emperor.’”

In toasting the two Societies of Singers and Gymnasts, Mr. Whitley said:—

“GENTLEMEN,—Among the many influences which have tended to make Germany the great nation she has become, there are two which none of you will dispute as being amongst the most powerfully influential for good—I refer to German music and German muscles.



[From a photograph by the LONDON STEREOGRAPHIC Co., LTD.,  
taken in the Central Garden of the German Exhibition.]

CHORAL UNION OF THE FRANKFORT TEACHERS' SOCIETY.  
(GERMAN EXHIBITION.)





“This statement concerning Germans is a peculiarly accurate one.

“The greatest Musicians the world has ever known were Germans!

“The greatest Warriors the world has ever possessed were Germans!

“We have with us to-night, as honoured guests, distinguished representatives of German music and German muscles, and it is hard to say which have most astounded us this afternoon by their skill, the members of the Sängerkhor des Lehrervereins from Frankfort, or the members of the Deutsche Turnverein in London. Both have generously and voluntarily offered to contribute towards the success of this Exhibition, and both have admirably succeeded. We owe them our hearty thanks, and these we now tender with all our heart. I ask you to drink to President Bautz and the other members of the Sängerkhor des Frankfurter Lehrervereins, and to President Schmitz, Dr. Cruesemann, and other members of the Deutsche Turnverein in London.”

In toasting the Marquis of Lorne, who had been present during the day, but who was prevented by other engagements from attending this dinner, Mr. Whitley said:—

“GENTLEMEN,—There is a nobleman who has from the first been one of the best friends to the series of National Exhibitions which I have had the honour of organising in these premises. On every occasion when the Marquis of Lorne has been invited to grace by his presence a function or a festival given at either of the four Exhibitions held, or to give me the advantage of his valuable counsel, he has not only never failed to do so, but has aided me willingly, generously, and charmingly.

“I consider him to be the most perfect type of Englishman I know. There is nothing he could ever ask me to do that I would not do. His Lordship has not only put off other engagements in

order to be with you German friends, to-day, but in many ways his Lordship has rendered valuable services in connection with this Exhibition, and I call upon you to drink the health of Her Majesty's son-in-law, the Marquis of Lorne."

While the Exhibition was thus ministering to the instruction and pleasure of hundreds of thousands of delighted visitors of all ranks \* (and during the 133 days it remained open it attracted no fewer than 1,377,908, with a daily average of 10,360) † ; it had also been

Testimonials  
from  
Exhibitors.

\* Among those who visited this Exhibition were:—The Duke and Duchess of Cornaught, Duchess of Edinburgh, Princess Beatrice and Prince Henry of Battenberg, Marquis and Marchioness of Lorne, Princess Christian, Duke and Duchess of Teck, Princess Victoria of Teck, Grand Duke of Hesse, Grand Duke of Mecklenburg-Strelitz, Prince Edward of Saxe-Weimar, Prince and Princess of Saxe-Meiningen, Prince and Princess Leiningen, Prince Pless, Prince Damrong of Siam, the German, French, Chinese, Brazilian, Russian, Belgian, Portuguese, Turkish, and Siamese Ambassadors and Ministers, Duchess of Manchester, Duchess of Cleveland, Duke of Grafton, Duchess of Leeds, Marquis of Northampton, Marquis and Marchioness De Misa, Marchioness of Hertford, Dowager-Marchioness of Londonderry, Dowager-Marchioness of Cuninghame, Earl and Countess FitzWilliam, Earl and Countess Manvers, Earl and Countess of Carisford, Earl of Inniskillen, Earl and Countess of Haddington, Earl and Countess of Egmont, Countess of Shaftesbury, Earl and Countess of Arran, Earl of Zetland, Countess of Dufferin, Earl of Galloway, Countess of Strafford, Viscount Cross, Viscountess Down, Lord and Lady Grantley, Lady Jane Taylor, Lord and Lady Colchester, Lord and Lady Gort, Lady Lubbock, Lady Peel, Lord Wharnccliffe, Lady Rose, Lord Fitzgerald, Lady Trollope, Lady McCormac, Lady Forbes, Lady Spencer, Lord and Lady St. Levin, Lady Mary Somerset, Lord Penrhyn, Lord Stanhope, Lady Lymington, Lady Colin Campbell, Lady Frances Drake, Lady Templetower, Lord and Lady Lothian, Lord March, Lord and Lady Harewood, Lady Lewis, Lord Charles Montagu, Lord Dudley, Lord Alington, Lady Hamilton, Lord and Lady Ebury, Lord Bramwell, Lord William Neville, Lady Hearn, Lady Horatia Erskine, Lady Harris, &c., &c.

† On the closing day the Exhibition was visited by close upon 80,000

most favourable to the interests of the exhibitors themselves, especially after the juries had issued their awards,\* which they did on the 1st of August. Soon afterwards Mr. Whitley was gratified by receipt of the following letter:—

“ SOCIETY OF BERLIN MERCHANTS AND MANUFACTURERS.

“ BERLIN, LINDENSTRASSE, 38,

“ August 9, 1891.

“ MY DEAR SIR,—*It is with exceptional satisfaction that I herewith express to you, on behalf of the German Honorary Committee of the German Exhibition, London, 1891, according to their resolution of the 5th inst., our special thanks for all you have done with such great perseverance up to the present to further the interests of German exhibitors.*

“ *We thank you sincerely for your self-denying activity, and herewith express the hope that up to its close the Exhibition may produce fruits that will ripen into that success you so deserve to anticipate.*

“ *In this opinion I have the honour to remain,*

“ *Yours faithfully,*

“ B. W. VOGTS,

“ President of the Hon. Committee.”

people! During its course the total sale of catalogues, programmes, and other publications connected with it amounted to about 230,000 copies, which were in themselves an enormous advertisement of German Arts and Industries.

\* See Supplement, p. 520.

At the same time Mr. Whitley was thus addressed by the exhibitors :—

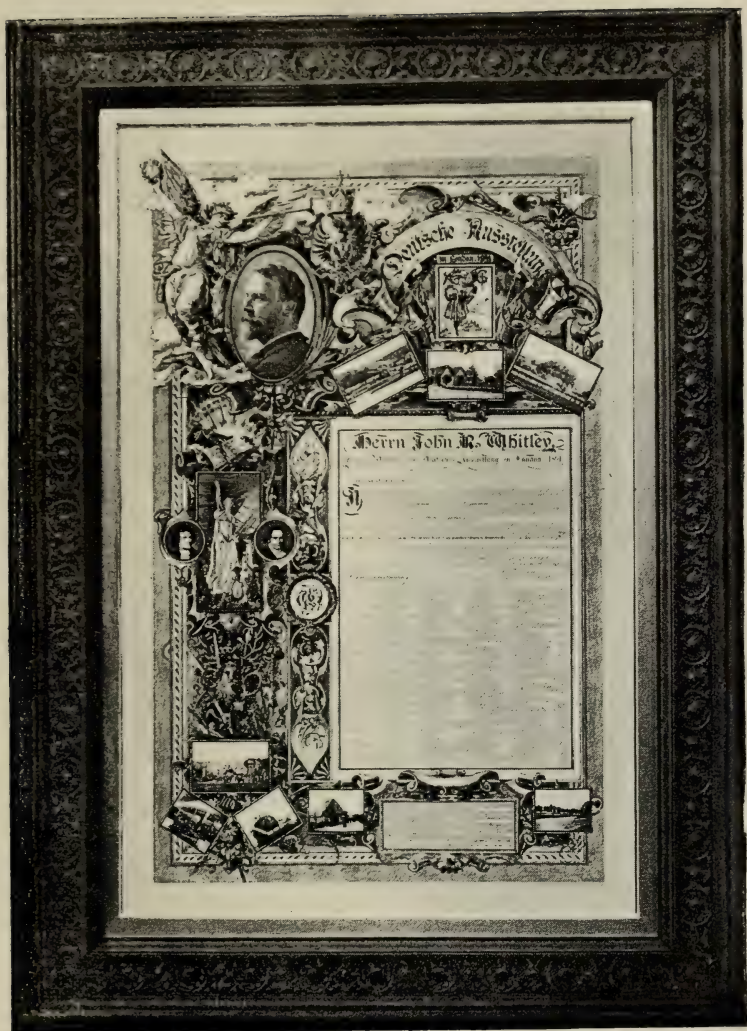
“ GERMAN EXHIBITION, LONDON,

“ August 9, 1891.

“ SIR,—*The German Exhibition having now presented for more than three months to the eyes of Englishmen, and of a large international public, a picture of our country's achievements in Arts and Industries, we feel it incumbent upon us to convey to you the expression of our heartfelt thanks.*

“ *We desire to thank you for the bold initiative that you have devoted to the advancement of our national Arts and Industries; for the marvellous organisation by means of which you have imparted form and colour to the undertaking; for your unceasing activity, and your self-sacrificing devotion to the interests of exhibitors; and, finally, for the kindness and geniality with which you have always placed yourself at the service of German Thought and German Industry.*

“ *The prosperous period we have spent under your enlightened and resourceful leadership will ever be to us a beautiful and grateful memory, and we shall not only carry away with us considerable material benefit, but likewise a great and ideal moral gratification, the consciousness, namely, that in the midst of this, the greatest industrial State in the world, in a privileged position, and before the eyes of a great nation, we have upheld the honour of German in-*



EXHIBITORS' TESTIMONIAL TO MR. WHITLEY.

(GERMAN EXHIBITION)



*tellectual labour and inventive genius, and this notwithstanding many formidable obstacles that even you were unable to overcome.*

*“Whatever narrow-minded and envious persons may say, they cannot deny the fact, that this Exhibition is the most noteworthy artistic and industrial manifestation that has ever been made in London by Germans.*

*“The Fatherland owes you a large meed of gratitude for the bright example that you have set to men of narrower views.*

*“We have much pleasure in addressing this testimonial to you on the first anniversary of the day on which you arrived in Germany to prosecute the organisation of the Exhibition.*

*“We are, Sir,*

*“Yours faithfully,”*

[Here follow the signatures of the Exhibitors.]

To this address Mr. Whitley replied:—

*“August 12, 1891.*

*“TO THE EXHIBITORS, GERMAN EXHIBITION, LONDON.*

*“GENTLEMEN,—Words fail me to convey, in an adequate manner, a fitting expression of how gratefully I appreciate the generous sentiments contained in your communication of the 9th inst., and of my thanks for the too indulgent and charming manner in which you have conveyed your thanks to me.*

*Having regard to the persistent official opposition we have met with, my own efforts would not have sufficed to attain the success achieved, had I not been honoured with your own enthusiastic co-operation, and that of the Committees constituted in Germany and in London.*

*“ I trust, and firmly believe, that our joint efforts will result in great permanent benefit to German Arts and German Industries, and I congratulate you sincerely upon the Jurors’ awards, which testify, more practically than any encomiums of my own, to the excellence and value of your share in the good work which engages the interest and activity of us all.*

*“ I am, Gentlemen,*

*“ Yours faithfully,*

*“ JOHN R. WHITLEY.”*

These were flattering enough compliments to Mr. Whitley from his German fellow-workers; and if further testimony to the success of the Exhibition had been desired, it would have been found in the following petition which the exhibitors handed to the Director-General on the 1st of October :—\*

“ We, the undersigned exhibitors and representatives, beg most respectfully to submit to your kind consideration our urgent petition

\* Among other compliments which were paid Mr. Whitley towards the close of this Exhibition, it deserves to be recorded that Mr. Lewis Atkinson called upon him at Earl’s Court with a letter of introduction from the German Consul (Herr Webner) for Griqualand West, begging him to use his influence with the exhibitors at the German Exhibition to transfer their exhibits to the Kimberley (South African) Exhibition of 1892.



to postpone the closing of this Exhibition to a later date in this month.

“ We feel confident that, unless unavoidably prevented, you may be able to reconsider your decision to close on the 10th inst.

“ However, believe us that, even if your decision cannot be altered, we shall always gratefully remember your unvaried urbanity, consideration, and kindness, as well as the energy and ability with which you have presided over and conducted, under very great difficulties, the present Exhibition to its close.”

It was a source of great satisfaction to Mr. Whitley, as he expressed it in his reply, <sup>Close of</sup> “ that he had received from the exhibitors <sup>Exhibition.</sup> themselves this additional evidence of the benefits which had accrued to them from the Exhibition; ” but it was only after mature and careful consideration that the Executive Council had fixed Saturday, the 10th of October, as the closing day, and it was found impossible to alter this arrangement. Accordingly, on that day, when the Exhibition attracted nearly 30,000 visitors, Mr. Whitley’s fourth and final volume of Life-Pictures was closed amid the enthusiastic chanting of “ Die Wacht am Rhein.” The day was thus described by a newspaper writer :—

“ Opened on the 9th of May, under the honorary presidentship of the Duke of Saxe-Coburg, there came to a close on Saturday night the most complete and valuable display of German works of art ever exhibited in England, and the first exclusively German Exhibition of native industries yet seen in the English metropolis.

During these five months something like one million four hundred thousand people have visited the buildings at Earl's Court, and, judging by the enormous masses who assisted at the satisfactory and successful winding up on Saturday, there can be little doubt, had the management seen its way to keep open until the end of October, their turnstiles would have shown, as a minimum, two million sightseers, thereby fairly rivalling the Naval Exhibition record. There were continuous downpours of rain in the early afternoon, but subsequently the Western Gardens were found sufficiently free from damp and moisture for outdoor amusements, including performances by the Exhibition Band, the London Cavalry band, the Hungarian Boys' Band, and the 'Skala,' Ladies' Orchestra. 'Germania,' illustrative of German military life, another open-air spectacle, an historical representation of epochs in the military progress of the German Empire, with dramatic and amusing incidents, appeared to be the favourite feature in the programme, all the available seats which were under cover being filled both at three o'clock and eight o'clock. Concerts were also given in the grand orchestra by the German Choral Societies in England, and two troupes of Tyrolese Singers (Arlberger and Etschthaler) in the Munich Theatre. Then came the finale of the farewell *soirée*. In response to the invitation of Mr. Whitley, ten thousand Germans assembled in the gardens, and, associating themselves with the combined German Choral Societies of England, gave the famous national anthem, 'Die Wacht am Rhein,' causing immense enthusiasm and leading to repeated encores. So ended the German Exhibition close upon midnight."

A fortnight later Mr. Whitley received the following letter from the Duke of Saxe-Coburg-Gotha, who had been unavoidably prevented from coming over to London, as he had promised and intended, to present their diplomas to the most successful exhibitors;—

Letter from  
Duke of  
Saxe-  
Coburg.

(Translation.)

"COBURG, October 23, 1891.

"DEAR SIR,—The German Exhibition in London having now reached its close, after so creditable a course, I feel that I must again convey to you an expression of my sincere regret at having been prevented by circumstances from exercising in person, as I should like to have done, the functions attaching to my office of Honorary President.

"I am convinced that certain critical incidents connected with the course of the Exhibition, which could scarcely fail to exercise a detrimental effect on that full measure of success (*Grossartigkeit*) that was so ardently to be wished for, were mainly due to misunderstandings which we may lament, but can now no longer undo.

"At any rate, I must again pay you the well-earned tribute of praise that is due to your untiring efforts, and to the great energy and tenacity of purpose you displayed; and I trust that you may take pleasure in looking back on the German Exhibition in London which you organised and carried to a successful issue.

"Yours very truly,

"ERNST."

We do not know positively what was the special meaning of the Duke of Saxe-Coburg when he thus referred to "certain critical incidents" which had exercised a detrimental effect on the course of the Exhibition; but we shrewdly suspect that the omission of the German Emperor, during his stay in London, to pay a visit to the Exhibition of his own country's arts and industries was present, among other things, to the mind of His Royal Highness when he penned the above lines to Mr. Whitley. This omission on the

The Emperor  
and the  
Exhibition.

part of the Emperor was a great surprise to all ; and one distinguished German probably expressed the feelings of most of his countrymen, including the exhibitors, when, in writing to Mr. Whitley, he characterised the omission as “unpardonable.” To Mr. Whitley, moreover, the surprise was all the greater as, when in Berlin, he had ventured to request Count Eulenburg, the Emperor’s Lord Chamberlain, to beg His Majesty to become the Patron of the Exhibition. The Lord Chamberlain promised to bring this request to the Emperor’s notice, and to give Mr. Whitley a reply on the following Saturday, Dec. 13th. On that day Count Eulenburg reported to Mr. Whitley His Majesty’s decision, *viz.*, that, not wishing to create a precedent, the Emperor could not himself become the Patron, adding, however, that His Majesty had been graciously pleased to suggest that the Empress Frederick be approached, with a view to Her Majesty being invited to become the Patron. Count Eulenburg further informed Mr. Whitley that he was directed to assure him of the interest the Emperor himself took in the work, and that, in the event of His Majesty going to England in the summer, he proposed to honour the Exhibition with a visit.\* To this pleasing

\* In proposing the health of the Emperor at the Press Luncheon on the day the Exhibition was opened, Mr. Whitley said :—“In December last I ventured to request Count Eulenburg to kindly bring the subject of the German Exhibition in London to the notice of the German Emperor, and a few days later I learnt with considerable satisfaction from the Count that His Majesty had been graciously pleased to observe that he took an interest in the success of our good work, and that, in the





MEDAL AWARDED TO EXHIBITORS.

(GERMAN EXHIBITION.)

prospect Mr. Whitley had referred at the opening of the Exhibition, and the announcement was greeted with cheers. But the Emperor came and went without satisfying this legitimate expectation; to the great disappointment, and even detriment, of all concerned; and this feeling of disappointment was all the more bitter as, when speaking at the Guildhall Banquet offered in his honour, His Majesty had given utterance to sentiments which sounded like a special predilection on his part for all enterprises such as that of which Earl's Court was the peaceful and profitable scene.\*

event of the Emperor visiting London this summer, His Majesty proposed to honour the German Exhibition by a visit. Although the Emperor commands the most powerful army in the world, no monarch, in recent times, has done more than His Majesty to maintain peace, and foster the peaceful arts. The Exhibition to be opened to-day is the outcome and index of those arts."

\* Speaking at the Guildhall on July 10th, the Emperor said:—"I feel encouraged in my task when I see that wise and capable men, such as are gathered here, do justice to the earnestness and honesty of my intentions. . . . My aim is, above all, the maintenance of peace, for peace alone can give the confidence which is necessary to the healthy development of science, of art, and of trade." Mr. Whitley's idea of utilising this quotation on the bronze medal to be awarded to exhibitors was a happy one, as His Majesty's words showed his approval of the very aims and objects the organisers of the Exhibition had in view; and whilst they had been seriously handicapped by determined opposition from certain quarters, they had, nevertheless, succeeded in bringing together the most important display of German Art, Science, and Industry ever seen in England. In this connection it is curious to note that on the occasion of the first visit ever paid to London in modern times by a German Emperor there should, at the same time, be open the first exclusively German Exhibition ever held in England.

For the rest, the Exhibition medal which bore the above inscription was a magnificent specimen of the engraver's art. It was of bronze, seventy millimetres in diameter, and a little over six in thickness. Surrounding the bust of the Emperor was the above quotation from

What, then, had occurred to make the Emperor change his mind? Was it not inexplicable that he should have given the go-by to an Exhibition which was so profuse in its display of his own military uniforms, which was intended to show Englishmen to what proficiency his own subjects had attained in the arts of peace, and which, as we have seen,\* had been instrumental in benefiting the funds of two most deserving institutions — the German Hospital and the German Society of Benevolence in London? He had been graciously pleased to permit the bands of some of the finest regiments in his service to respond to Mr. Whitley's invitation to come over, and had even sanctioned the loan of a State contribution to the Art Section; but, when actually in London, he had allowed some powerfully persuasive agency to divert him from carrying out his purpose of honouring the Exhibition with a personal visit, and thus acknowledging the meritoriousness of an enterprise which was resulting in decided gain to his own German subjects, at the

His Majesty's speech at Guildhall. On the obverse side was a fac-simile of the main façade of the Exhibition, and its motto: "*Palmam qui meruit ferat,*" with the name of John R. Whitley as founder and organiser of National Exhibitions in London. Successful exhibitors were also presented by the Executive Council with a Diploma of Honour, most artistically designed by Professor Emil Doepler, jun., of Berlin, and engraved by Riffarth, of that city. Each diploma set forth the specific merits of the exhibits, and bore the signatures of the presidents of the various committees. Acknowledging receipt of one of these medals, the Duke of Teck wrote to Mr. Whitley:—"Grateful thanks for the magnificent medal struck in commemoration of the German Exhibition. The Emperor is actually life-like, and Mr. Mayer, the artist, is to be greatly congratulated upon this fine piece of work."

\* See p. 363, *ante*.



risk and expense of its English organisers. Even the German working men, in their address to Mr. Whitley, had said.\*—“Notwithstanding the hostile interposition of Socialists, and of some influences in high quarters, which have been directed to alienating the personal interest of the German Emperor, we feel sure that His Majesty will visit the Exhibition which abounds in representative exhibits of the Arts and Industries of the Fatherland.”

The Emperor cannot have taken umbrage at a protest which was addressed to the Committee of the German Exhibition against a proposal to open it on a Sunday for his especial benefit,† because a similar petition was signed with reference to the Naval Exhibition, which His Majesty accordingly went to see on a week-day. And it was this very fact that rendered his omission to go to Earl’s Court appear all the more striking and strange, particularly as Mr. Whitley had also made all the necessary preparations—and they were neither few nor inexpensive—for His Majesty’s fitting recep-

His  
Majesty’s  
omission.

\* See p. 361, *ante*.

† The following was the text of this protest, which was extensively signed by prominent Englishmen:—“We, the undersigned, having been informed that it is contemplated to open the German Exhibition on Sunday, the 12th of July, for a visit from His Imperial Majesty the Emperor of Germany, desire to express the earnest hope that some other day may be selected. The public opinion of this country is emphatically against opening Exhibitions, &c., on the Day of Rest. On the 29th of last March the House of Commons opposed a proposal to open the National Museums on Sundays by 166 votes against 39, and the present leaders of the two great Conservative and Liberal parties in the House of Commons have always opposed the Sunday opening of national institutions.”

tion.\* In the preceding year, when at Osborne, Count Eulenburg, on behalf of the Emperor, had telegraphed to Mr. Whitley His Majesty's great regret at not being able to visit the French Exhibition at Earl's Court,† and though a similar invitation—as a matter of course—was conveyed to His Majesty with respect to the German Exhibition, his answer was pretty much the same.‡ There

\* As soon as Mr. Whitley learnt that the Emperor would visit London in July, these preparations for a fitting reception were forthwith commenced, and, *inter alia*, a number of illustrated cards of invitation were printed, the intention being to issue them to members of the various Committees connected with the Exhibition, a few days before the date the Emperor might designate as that of his promised visit to the German Exhibition. Receiving no advice, however, of the day the Emperor would pay the visit, Mr. Whitley had the date of the *last day* the Emperor was announced to be in London written on the invitation cards and only issued them the *day previously*.

† “His Majesty the Emperor is very grateful for the kind invitation to visit the French Exhibition in London, and extremely regrets that, his departure being fixed for this evening, he will be prevented from coming to London at all.”

‡ From the German Embassy Mr. Whitley received the following, under date July 13th :—“The German Ambassador presents his compliments to Mr. John R. Whitley, and begs to inform him that His Majesty the Emperor and King has been graciously pleased to accept the publications relating to the German Exhibition which accompanied Mr. Whitley's letter of the 6th inst. By command of the Emperor Count Hatzfeldt has great pleasure in conveying to Mr. Whitley His Imperial Majesty's thanks for this attention.” To this may be added the following translation of a communication from Count Hatzfeldt to Herr von Ernsthausen, President of the Honorary Advisory Council in London :—“I beg to reply to the inquiry made to me, that I have conveyed the request of the Committee of the German Exhibition, concerning the invitation of H.I.M. the Emperor to visit the Exhibition, to H.I.M.'s notice. As the programme fixed for the sojourn of H.I.M. in England occupied, however, the whole of the available time of His Imperial Majesty, I am sorry to say that H.I.M. was prevented from complying with the request of the Committee of the German Exhibition.”

was, therefore, a mystery in all this which few could fathom.\*

If the German Emperor, in determining not to honour so praiseworthy an enterprise as the Exhibition with even a flying visit, was more influenced by a desire to prove complaisant to others than to follow his own generous inclinations, he can scarcely have failed to feel regret at having done so, on returning home and glancing over the comments of the Press on his strange omission, comments which, in some cases, were couched in clear enough terms of disappointment and wonder. A striking exception to this general tone was afforded by the courtly artist, Professor Anton von Werner, Director of the Royal Academy of Arts in Berlin, who, speaking at a meeting of the Society of Berlin Artists early in November, indulged in a most gratuitous attempt to discredit the results which had been attained at Earl's Court.

A Court-  
Artist on the  
Exhibition.

When this unjust and uncalled-for criticism was published in the German papers Mr. Whitley was asked to reply thereto; but this he indignantly declined to do. "It seems to me," he said, "that my efforts on behalf of Germany have made it obliga-

\* Although the Emperor himself did not go to the Exhibition, it was visited by the chief members of his suite, including General von Hahnke, chief of the Military Cabinet; Dr. von Leuthold, H.M.'s body physician; Herr von Lucanus, his private secretary, and Baron Marschall von Bieberstein, who expressed themselves in terms of the warmest praise about all they saw.

tory on my German friends to do whatever they may deem necessary in connection with von Werner's utterances. It would be interesting to learn whether von Werner ever made the same sacrifices for Germany that I have done. I even venture to prophesy that he himself will some day acknowledge his error. Meanwhile I can wait. *Il tempo è galantuomo*. With our Poet-Laureate I agree that:—

“ ‘ Men of long-enduring hopes,  
 And careless what this hour may bring,  
 Can pardon little would-be Popes,  
 And Brummels when they try to sting.’ ”

Nor were the friends of Mr. Whitley slack in the performance of their obvious duty towards him, for a meeting of the Honorary Committee in Germany was at once convened, when a report was prepared for communication to the Press, conclusively setting forth the inaccuracy of Professor von Werner's statements, and concluding:—

A German  
 voucher for  
 Mr. Whitley.

“ In view of the large numbers who visited the Exhibition—close upon 1,400,000 persons—it must be pronounced a very considerable success. Had the Exhibition not been the important manifestation it was, it would certainly not have attracted so many visitors, especially those belonging to the higher classes and the ranks of royalty.\* . . . In view, therefore, of this, and of the fact that the whole English, and the greater part of the German Press, wrote appreciatively of the Exhibition, especially of its Fine Art Section, it may be asserted in all truth that the work undertaken by the undersigned (Honorary Committee in Germany) and the Honorary German Advisory Council in London, in conjunction with Mr.

\* See p. 372, *ante*.

Whitley, has served to awaken and to increase in England popular interest for German art and German art-industries, no less than to strengthen the feeling of patriotic solidarity uniting all Germans in London, and that it has, at the same time, afforded the English public effective insight into German life and history by means of the great spectacular representations thereof that were given.

“ In consideration, therefore, of the foregoing, we cannot help expressing our regret at the fact that a German, after the close of the Exhibition, should have endeavoured in the most unjustifiable manner to decry a work which ought to have enlisted and retained his sympathies.

“ Without exception we are, one and all, penetrated with a sense of deep gratification at the honourable, worthy, and generous manner in which Mr. Whitley, the organiser of the German Exhibition in London, has promoted and directed it from its opening to its close ; and it is a satisfaction for us to place this on public record in opposition to the attacks of Herr von Werner.”\*

We take it that the above was a sufficient reply to the German detractors of the Exhibition, and they were insignificant in number, as it was also a bitter reproof to the few in England itself who had both ungenerously and unjustly sought to hamper Mr. Whitley's praiseworthy enterprises. But while he

\* It may be here remarked that the German public had already also been treated to a very full account of the Exhibition in the shape of a fine *Prachtwerk*, or illustrated work, in large folio, entitled, “ *Die Deutsche Ausstellung in London, 1891* ” (Ad: Mertens, Brussels), by Lieutenant Cornely, who had been prominently connected with several German Exhibitions, and was, therefore, well qualified to do justice as a chronicler to the one at Earl's Court. Lieutenant Cornely's work is splendidly illustrated, among other things by some of the pictures which formed so attractive a feature of the Exhibition, and is altogether an elaborate and conscientious work such as Germans delight to compile.

Mr. Whitley received a letter from Sir Henry Ponsonby, addressed to him by command of the Queen, thanking him for a copy of this handsome Souvenir-Album of the German Exhibition.

had to do his noble and beneficent work in the face of much opposition, both open and covert, he could also boast of a multitude of willing and faithful allies; and foremost amongst those were the numerous and devoted members of his Exhibition Staff, who had served him all through his period of National Life-Pictures with an energy and fidelity drawn from their admiration of his own inspiring character. Nor would this chronicle of his labours be either just or complete without some reference to the services rendered him by his coadjutors, several of whom will doubtless render valuable assistance to those who elect to continue the useful work initiated by Mr. Whitley at Earl's Court, from which he himself retired with the completion of the fourth of his Quartette of Exhibitions, as indicated in his remarks at its opening.\*

The four colleagues who were at Mr. Whitley's side throughout the whole of the work connected with the four Exhibitions were:—

Mr. Vincent A. Applin, of whom Mr. Whitley, in the paper he read at the German Athenæum in October, 1890, said:—"One man has stood by me from first to last during the organisation of the Exhibitions at Earl's Court—a true friend and a valued colleague—without whose help I could never have gone through what I have. I refer to Mr. Vincent A. Applin, the Secretary of my Association.

\* See p. 320, *ante*.

The friendship of such a man is worth more than all the gold of all the Indies."

Mr. John Priestman—a member of the Executive Council over which Mr. Whitley presided. Mr. Priestman's sterling qualities as an administrator rendered his advice at all times very acceptable.

Mr. W. F. Colliver, chief of the Staff of Correspondents, who proved himself loyal, zealous, and courteous, very often under trying circumstances, and whose position was anything but a sinecure, for, during the six years he acted as Mr. Whitley's chief secretary, he had at least 60,000 letters to attend to.

Mr. Alfred Johnson, acting on behalf of Messrs. Turquand, Youngs, Weise, Bishop, and Clarke, most ably administered the department of receipts and expenditure.

During the organisation and direction of the American Exhibition Mr. Whitley's principal helpers were:—

Lord Ronald Gower, to whom a large measure of praise is due for the *éclat* which attended the Exhibition; Mr. Burnet Landreth, of Philadelphia, Mr. Whitley's most active coadjutor in the United States; Colonel H. S. Russell, of Boston, Mass., the President of the Exhibition; Mr. E. A. Buck and Mr. W. D. Guthrie, of New York, who rendered invaluable assistance during the preliminary stages of organisation; Mr. John Sartain, chief of the Fine Art Section; Mr. Rufus M. Smith, Mr. J. G. Speed,

and Mr. Alfred Pickard, who devoted himself heart and soul to the work.

Amongst the gentlemen upon whom fell much of the labour connected with the Italian Exhibition, and whose zeal was almost unlimited, were:—

Signor Ruggero Bonghi, of Rome, one of Italy's greatest patriots and *savants*; Signori Bonacina, Arbib, Allatini, Melis, Acton, Gancia, Narizzano, Pavia, Salviati, and Serena, of the Italian Chamber of Commerce in London, about whose co-operation it is not too much to say that it very largely contributed to the brilliant success achieved; as also Messrs. Roberto M. Stuart, Guglielmo Grant, P. Palestrino, F. Jacovacci, De Sanctis, T. Boston Bruce, T. Carew Martin, T. W. Cutler, L. Duchène, A. Baccani, G. Ambrosi, Grassi, W. Goldring, E. A. E. Woodrow, and G. E. Rutter. Very acceptable also to Mr. Whitley was the official assistance, at all times so courteously tendered him by Commen. Catalani, the Italian Chargé d'Affaires; Baron Heath, Consul-General, and Cav. Buzzegoli, Vice-Consul of Italy in London; Commen. R. de Cesare; and Commen. Monzilli, Director of the Ministry of Commerce in Rome.

Mr. Whitley's most active co-operators during the organisation of the French Exhibition were:—

MM. Gustave and Roger Sandoz, M. Eugène Henry, the twelve Presidents of the various Groups (pp. 503–506); Mr. L. Duchène, Baron Delort de Gléon, M. Bartholdi, Dr. Vintras, M. J. Guillemet, Mr. Arthur Carey, MM. Layus, Lamaille, Lyon,



Aublet, Follot, Benoit, Folliot, Toché, Ercole, Leslie Sims, Rasetti, Jambon and Desclaux. Consul-General Caubet's assistance was also always courteously extended to exhibitors.

The difficulties of organising the German Exhibition were successfully overcome by Mr. Whitley, thanks to the zealous co-operation of Prince Blücher von Wahlstatt, and Messrs. von Ernsthausen, B. W. Vogts, Dr. E. Cruesemann, L. Duchène, E. Wichert, Gustav Dahms, F. Jaffé, Professor Karl Becker, Fritz Gurlitt, H. Hirschwald, Consul Schlesinger, Hugo Damm, Arthur Carey, T. Boston Bruce, H. Hillger, A. W. Isenthal, E. Seidl, Martin Dülfer, Chevalier de Reichel, W. Owen, Paul Stoeck, P. Hildebrandt, Leslie Sims, and T. Reuss. Many members of the various Committees, too, often left their own occupations to "lend a hand" cheerfully, and of these, Professor Max Müller, of Oxford; Professor Papperitz and Major Bürklein, of Munich; Professor Hüntten, of Düsseldorf; Mr. G. Zwilgmeyer, Mr. Otto Goldschmidt, and Professor J. H. Bonawitz, of London, the Honorary Director of the musical arrangements, and the popular Mr. Charles Sevin, may be specially mentioned.

From all these and other willing workers Mr. Whitley received assistance, without which his triumphs would have been impossible; but there was still another ally who always remained true to him, and that was the British public, for whose instruction and recreation he had set himself to

cater on such a colossal scale. Close upon seven millions of persons inspected his Quartette of Life-Pictures,\* and it is not too much to say that to this immense number of his fellow-countrymen he proved a benefactor of the highest kind by

\* The following figures will make this clear:—

| DAYS. | EXHIBITION AND YEAR.   | VISITORS. |
|-------|--|-----------|
| 151   | <i>American Exhibition,</i><br>1887.<br>[Daily Average, 14,770.] | 2,230,173 |
| 148   | <i>Italian Exhibition,</i><br>1888.<br>[Daily Average, 11,780.]  | 1,743,445 |
| 143   | <i>French Exhibition,</i><br>1890.<br>[Daily Average, 9,300.]    | 1,329,701 |
| 133   | <i>German Exhibition,</i><br>1891.<br>[Daily Average, 10,360.]   | 1,377,908 |
| 575   |  | 6,681,227 |

AT THE AMERICAN EXHIBITION IN 1887, there were :

1,078 Exhibitors in the Industrial Sections, and  
151 Exhibitors in the Fine Art Section, exhibiting  
418 Works of Art.

AT THE ITALIAN EXHIBITION IN 1888, there were :

1,083 Exhibitors in the Industrial Sections, and  
645 Exhibitors in the Fine Art Section, exhibiting  
1,512 Works of Art.

AT THE FRENCH EXHIBITION IN 1890, there were :

857 Exhibitors in the Industrial Sections, and  
467 Exhibitors in the Fine Art Section, exhibiting  
1,024 Works of Art.

AT THE GERMAN EXHIBITION IN 1891, there were :

607 Exhibitors in the Industrial Sections, and  
496 Exhibitors in the Fine Art Section, exhibiting  
756 Works of Art.

ministering at once to their mental, moral, and physical welfare. And, in closing the fourth and final volume of his Exhibition Labours he might well have felt intensely proud in the consciousness of having been, in truth, one of the world's best and bravest pioneers,—of having been the first to tread a path which was as fertile in honour as it was full of thorns.

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## SUMMARY.

“THE brilliant and artistic displays of which Mr. Whitley was the indefatigable promoter,” to quote the words of the *Daily Telegraph*, had been to him a period of galley-slave labour, and of struggling with obstacles that would have daunted any ordinary man. His seven years' Exhibition work had, indeed, been to him a “Seven Years' War”—war with the inherent difficulties of his task, as well as with the artificial impediments that were thrown in his path by some who ought to have been at least passive and impartial witnesses of his work, even if they refused him their practical support. At the best of times the labour of organising such displays must be arduous in the extreme, but, in the face of what in many cases seemed downright opposition, it can readily be understood that the task was one calculated to dishearten any but a nature imbued with high courage, and one truly conscious of the importance and utility of the work. Let any man

visit the great centres of four different countries, as did Mr. Whitley, and induce many of the most distinguished and representative men of each nation to believe in him to the extent of accepting his invitation, unsupported by any Governmental or official guarantees, to exhibit examples of their Arts and Industries in a foreign metropolis, and he will find the work rather more arduous and complicated than the inexperienced imagine, even if he enjoy the moral support of the powers that be. But if, instead of this "official sympathy," he has active opposition clogging his every effort, he will need, indeed, to be stout of heart.

We need not indulge in any recapitulation of Mr. Whitley's aims and their results, which have been sufficiently set forth in the preceding pages. His ideal was a high one, and in spite of great personal sacrifices he clung to its achievement till the end. He has devoted seven years of his life exclusively and enthusiastically to his useful and self-imposed task, for the benefit of the thousands of exhibitors who profited and are still profiting by his work, as well as of the millions of visitors who came to view it. The closing of his last volume in the Quartette of his National Pictures left him a poorer man than when he began the preparations for his first tome. But the possibility of this result did not deter him from carrying out to the full his original purpose, which was well expressed when he said that—

“ I really cannot conceive of any more useful outlet for human effort than this bringing together of the artists, manufacturers, and other representative men of the principal nations of the world.” And surely that man must be an idealist and a philanthropist of the best type who continues to exercise such generous self-denial in his endeavour to benefit others.

And here it may be observed that the necessary funds required for the erection of the buildings at Earl's Court, and for the organisation and direction of the Exhibitions, were provided without recourse to any Government, Corporation, or Guarantee Fund whatever. Mr. Whitley was the first to set the example, and was, from first to last, one of those who ran the heaviest pecuniary risk and bore the greatest sacrifices. Not only did Mr. Whitley elect to bear the lion's share of the work himself, and to devote the whole of his time to a task, the beneficial results of which necessarily accrued to others, yet, as though this were not a sufficiently heavy load to carry, he bore, for several years, the additional burden of guaranteeing a considerable portion of the funds provided for the organisation and direction of the Exhibitions, exclusive of the heavy amount which he himself contributed and sacrificed thereto. But the personal offering of time, toil and means, voluntarily made by Mr. Whitley during the seven years he devoted to his Exhibition work, was, as he cheerily tells his friends, amply repaid by the series of victories achieved by the exhibitors in the

four campaigns, whose net result to themselves is indicated by the four letters addressed by them to Mr. Whitley;\* whilst the net result to him was the heavy sacrifice referred to, and the satisfaction he experiences at having made it in so good and noble a cause.

It is doubtful whether any one ever devoted greater sustained efforts to a more useful task, rich as it was in practical results to exhibitors from four of the most interesting and important nationalities in the world—America, Italy, France, and Germany—while at the same time Mr. Whitley may fairly claim to have provided for his own countrymen, during several successive years, instruction and pleasure of the soundest and most elevating kind, as well as to have done much to promote the spread of commerce and the brotherhood of nations. These are surely results which might well incline any man who feels that his efforts in a good cause have been hampered where they might have been helped, to say with the American poet:—

“ My doctern is to lay aside  
 Contentions, and be satisfied :  
 Jest do your best, and praise or blame,  
 That follers that, counts jest the same.  
 I've allus noticed grate success  
 Is mixed with troubles, more or less,  
 And it's the man who does the best  
 That gits more kicks than all the rest.”

\* See pp. 109, 203, 284, and 374.

But a foretaste of the justice, which time never fails to render all men, was accorded Mr. Whitley soon after he had finished his Quartette of National Pictures, when a number of his friends and admirers presented him with the following address :—

*“ On your retirement from a field of work in which you have been such a high-minded and indomitable labourer, we desire to express to you our recognition of the great public services you have rendered as the Organiser and Director-General of the Four National Exhibitions in London which have done so much to familiarise the British Public with the Arts and Industries, the History and Social Habits, of America, Italy, France, and Germany, as well as to promote closer relations between England and those countries.*

*“ These public services have been all the more meritorious as they were not rendered by you without great personal sacrifices. These sacrifices, however, did not deter you from adhering, till its fulfilment, to your unique and self-imposed task. Its performance was rich in the record of personal difficulties overcome,*



*and pacific victories achieved—victories which entitle you to the gratitude of all who desire to see the conflicts of war give place to the competition of commerce and to the contests of peace, and who regard international intercourse as the best means of obviating international misunderstanding.*

*“Your own countrymen, in particular, have every reason to feel thankful to you for the instruction and recreation which you placed within their reach at Earl’s Court; and we are sure we but express the sense of all who profited by your efforts when we heartily congratulate you on the salutary results of your seven years’ admirable work, and wish you well for the rest of your life, the best part of which you have devoted to such high and beneficent aims.”*

[Signed by the Executive Committee, on behalf of the Testimonial Subscribers, as well as of the undermentioned General Committee formed to promote this address.]

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LONDON May-October, 1891.

Earls Court, West Brompton & West Kensington.

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 The Editor of "The Elgin Courant and Courier" (Elgin).  
 The Editor of "The Engineer and Iron Trades' Advertiser" (Glasgow).  
 The Editor of "The Exeter and Plymouth Gazette" (Exeter).  
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 The Editor of "The Volunteer Service Review" (London).  
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Director-General,

American Exhibition, London.

SIR,—I beg you to express to the Executive Council of the American Exhibition in London my appreciation of the compliment implied in my nomination as an Honorary Vice-President, and my regrets that my position as Consul-General will prevent my acceptance, until the State Department at Washington (if such action is thought unadvisable) has had an opportunity to so instruct me. In this connection I hope you will pardon me for repeating the advice I have already given you in relation to the time of holding the proposed Exhibition. I am led to do this, not only in the interest, as I think, of the undertaking

you and your colleagues are so earnestly labouring to promote, but as a duty I owe to American producers and manufacturers who desire and expect to participate in it. While I believe that an American Exhibition in London, if opportunely held, will advance the commercial relations of both England and America, I am convinced, from frequent interviews I have had on the subject with leading men of these countries, that the holding of two great Industrial Exhibitions—the Colonial and Indian and the American—simultaneously in London, in 1886, would be unfortunate for either one or the other, and very likely for both, and that it is to be hoped that the American Exhibition, as a matter of policy, as well as of courtesy, will be postponed until 1887.

The 1886 Colonial and Indian Exhibition is to close, I understand, a series of National Industrial Exhibitions, inaugurated by His Royal Highness the Prince of Wales, and was projected, and its preliminary work entered upon, long before the organisation of the Exhibition that you represent; if this be so, this circumstance, I submit, as between the two Exhibitions, entitles the former to preference in the order of events. Besides, the Colonial and Indian Exhibition so peculiarly appeals to the pride and attention of the English people, that no Exhibition of a like character should, in my judgment, be opened at the same time, which would tend to divert that attention, or in any way compete for it. The good feeling now existing in England and America towards the American Exhibition, and the satisfaction that is felt with the character of its management, will, I am sure, be increased by the postponement suggested. For although the Exhibition is not to be controlled or directed by Governmental authority, still the postponement of it for a year would, I think, in consideration of the circumstances, be esteemed on both sides of the Atlantic as an act approaching to the dignity of an international courtesy.

Wishing you and your colleagues success in whatever action your better judgment may direct you to take in the matter about which I have written,

I am, very truly yours,

THOMAS M. WALLER.

THE AMERICAN EXHIBITION (LONDON, 1886),

CITY OFFICES: 7, POULTRY, LONDON, E.C.,

December 21, 1885.

The Hon. T. M. WALLER,

Consul-General of the United States,

London.

SIR,—I beg to acknowledge the receipt of your letter of the 17th instant, the contents of which are having the careful consideration of my Executive Council.

We have recently become aware of the existence of a growing desire among Americans and Englishmen that the American Exhibition be not held before 1887, so as to remove all apprehension that the holding of the Colonial and Indian Exhibition and the American Exhibition concurrently would, for the reasons specified by you, be the reverse of expedient.

Whatever be the decision which we may come to, I desire to express to you the thanks of my colleagues and of myself for the information furnished, and for the spirit which led to your kindly assuming the rôle of a friendly intermediary in this important matter.

At interviews which His Excellency, the Hon. E. J. Phelps, United States Minister to Great Britain, has honoured me with, on the subject of your communication, I must confess that I have been deeply impressed by His Excellency's strong concurrence in the consensus of opinion which you have been kind enough to convey to me.

I am, yours very truly,  
 JOHN R. WHITLEY,  
 Director-General of the American Exhibition.

THE AMERICAN EXHIBITION (LONDON, 1886),  
 CITY OFFICES : 7, POULTRY, LONDON, E.C.,  
 January 6, 1886.

The Hon. T. M. WALLER,  
 United States Consul-General, London.

SIR,—Confirming my communication to you of the 21st ultimo, and adverting to the subsequent conversations we have had upon the expediency of not opening the American Exhibition in London until 1887, I beg to inform you that, in view of the counsel kindly given by the Hon. E. J. Phelps and yourself (so strongly endorsed by several of the most distinguished American citizens residing in this country, and by representative Englishmen), my Executive Council have decided that the American Exhibition is not to be opened until May 2, 1887.

It was considered unwise by my Executive Council to run counter to suggestions emanating from such high authorities as those who have so warmly, and we are sure sincerely, advocated the holding of the American Exhibition next year.

To all of us who have at heart the success of the American Exhibition, it is of the highest importance that, in an undertaking of this magnitude, the Executive endeavour to meet the views, as far as possible, of the greatest number, and especially of those who are, as it were, our hosts, and there can be no doubt that our decision will result, as anticipated by the Hon. E. J. Phelps, yourself, and others, in enhancing the cordiality of feeling towards the first exclusively American Exhibition held beyond the limits of the national territory.

I am, yours very truly,  
 JOHN R. WHITLEY,  
 Director-General of the American Exhibition.

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#### AWARDS TO EXHIBITORS.

Early in September, 1887, the Executive Council of the American Exhibition requested a committee to examine carefully the various exhibits on view, and select those of sufficient merit to deserve a certificate of award or diploma. This committee was composed as follows :—

Mr. John R. Whitley, London.  
 Mr. John Gilmer Speed, New York.  
 Mr. Vincent A. Applin, London.  
 Prof. A. E. Foote, Philadelphia, Pa.

Mr. George Mills, New York.

Mr. F. W. Sargent, Boston, Mass.

Mr. D. E. Keating, Mt. Pleasant, Providence, R.I.

This committee met promptly, and adopted rules to regulate their action in deciding what exhibits should be awarded diplomas. These rules were very simple, but at the same time comprehensive. They decided that exhibits not American, *i. e.*, not originating in the United States, or not being products or manufactures of the United States, should not be considered at all. This being determined, the committee decided to be guided by the following considerations:—

1. Novelty.
2. Utility.
3. Commercial value.
4. Excellence of workmanship.
5. Educational importance.

The Secretary of the Exhibition, at the request of the committee, sent to the exhibitors forms to be filled up, showing the claims which each exhibitor considered he possessed to entitle him to receive a diploma under these regulations. Many of the exhibitors filled up these forms at once and returned them. The committee decided not to consider any claims after Thursday, October 20th.

As the result of the committee's work, Diplomas were awarded to the following Exhibitors:—

Adams & Westlake Manufacturing Co., Chicago, Ill.—For oil and lamp stoves.  
 Alsing, J. R., New York.—For a machine constructed to reduce substances to a fine powder or pulp.

Amberg, Cameron & Co., New York and Chicago.—For a particularly rapid and convenient method of filing letters and papers.

American Braided Wire Co., Philadelphia.—For an important improvement in pillows and mattresses.

American Machine Co., Philadelphia, Pa.—For household machines.

American Rubber Co., Boston, Mass.—For rubber boots, shoes, and clothing

American Steam Gauge Co., Boston, Mass.—For steam pressure gauges.

American Wine Co., St Louis, Mo.—For champagne, claret, Burgundy, and Catawba.

Arizona Copper Mining & Smelting Co., Clifton, Arizona.—For azurite, malachite, and other copper ores.

Armour Canning Co., Chicago.—For canned meats.

Atlantic Cotton Mills, Lawrence, Mass.—For brown and bleached sheetings and shirtings of superior manufacture.

Autocopyist Co., New York.—For the "Autocopyist," a simple and effective apparatus for reproducing in fac-simile any desired writing or drawing.

Ayer, Mrs. Harriet Hubbard, New York.—For Recamier cream.

Bailey, C. J., & Co., Boston, Mass.—For a good, low-priced hand sewing machine.

Bailey Wringing Machine Co., Woonsocket, R.I.—For wringing machines.

Baker, Walter, & Co., Boston, Mass.—For chocolate preparations of great purity and excellence.

Barker, Bradley, & Co., Alleghany City, Pa.—For the "Stott" patent automatic gas governor.

Barnard & Leas Manufacturing Co., Moline, Ill.—For oat and weed separator, smutter and double-brush machine.

Barnett, G. & H., Philadelphia, Pa.—For a display of machine-made files, rasps, etc., of the "Black Diamond" brand.

Batchelor Sons & Co., Wallingford, Vt.—Elastic, cast steel, hay, manure, and spading forks with ash handles.

Baugh & Sons, Philadelphia, Pa.—For animal charcoal, glue, Neat's foot oils, animal oils, and grease made by the naphtha process.

Baugh & Sons, Philadelphia, Pa.—For bone fertilizers, azolin and other animal ammoniates and sulphate of ammonia.

Beethoven Piano-Organ Co., Washington, New Jersey.—For cabinet organs.

Beethoven Piano-Organ Co., Washington, Warren Co., N.J.—For furniture frames.

Bergner & Engel Brewing Co., Philadelphia, Pa.—For beer, stock ale, pale ale, porter, and brown stout.

Berlin Machine Works, Berlin, Wis.—For a novel and useful wood-polishing machine for smoothing curved surfaces.

Berlin Machine Works, Berlin, Wis.—For a machine for sand-papering and polishing plain boards or slabs.

Berlin Machine Works, Berlin, Wis.—For a combined planing and polishing machine in wood working.

Betteley & Wolf, Philadelphia, Pa.—For a safe and useful automatic coupling for railroad cars.

Bickford & Huffman, Macedon, N.Y.—For an excellent seed and fertilizer drill.

Bickmore Self-levelling Ship's Berth Co., Boston, Mass.—For self-levelling berth.

Bien, Julius, New York.—For a geological map of the United States of scientific and practical importance.

Bissell Carpet Sweeper Co., Grand Rapids, Mich.—For a praiseworthy exhibit of carpet sweepers.

Bristol Pump Co., Bristol, R.I.—For a positive, direct acting, and durable pump.

Brooke, Benjamin, & Co., Philadelphia, Pa.—For "Brooke's Soap," Monkey Brand, a superior article for cleaning and polishing metals, glass, and marble.

Brown & Sharpe Manufacturing Co., Providence, R.I.—For accuracy and high standard of workmanship in micrometers, vernier callipers, vernier gauges, steel rules, quadrants, etc.

Bullard Repeating Arms Co., Springfield, Mass.—For repeating and single shot rifles for military, sporting, and target purposes.

Burroughs, Wellcome & Co., New York.—For Congo medicine chests, valoid fluid extracts, and hypodermic pocket-cases.

Burroughs, Wellcome & Co., New York.—For Kepler's solution of cod liver oil in extract of malt.

Bush, Thomas J., Lexington, Ky.—For an economical, safe, and permanent rail-boat and gauge.

Carter, J., & Co.—For lawn grass seeds, Californian annuals, tobacco, etc.

Castle Carpet Sweeper Co., Geneva, Ohio.—For the “Crescent,” the best carpet sweeper.

Chadborn & Coldwell Manufacturing Co., Newburgh, N.Y.—For the best lawnmowers for horse or hand power.

Chambers, Bro. & Co., Philadelphia.—For a perfect brick machine.

Charter, Galt & Tracy, Sterling, Ill.—For the Charter gasoline engine, a simple, compact, economical, and reliable motor.

Cheal & Sons.—For American trees and shrubs.

Cheseborough Manufacturing Co., New York.—For vaseline and preparations of vaseline.

Chicago and North-Western Railroad.—For an exhibit of vegetable and mineral productions from their lands.

Chicopee Manufacturing Co., Chicopee Falls, Mass.—For the best brown and bleached cotton flannels.

Coheco Manufacturing Co., Dover, N.H.—For printed cottons of superior design and finish.

Colgate & Co., New York.—For “Cashmere Bouquet Soap,” unexcelled in quality and fragrance.

Columbia Type Writer Co., New York.—For the best type writer of low price and convenient form.

Copper Queen Mining Co., Bisbee, Arizona.—For copper ores.

Coxe, Eckley B., Drifton, P. O., Luzerne Co., Pa.—For anthracite coal.

Crescent City Cutlery Works, New Orleans, La.—For fine cutlery of superior quality and finish.

Crompton Loom Works, Worcester, Mass.—For a fancy worsted loom, combining simplicity, speed, and economy.

Crompton Loom Works, Worcester, Mass.—For a rapid ingrain carpet loom, with a great capacity for colouring, design, and economical production.

Crompton Loom Works, Worcester, Mass.—For a new Moquette or Oriental carpet loom, which economises cost of manufacture.

Curtis, S. A., & Co., New York.—For Indian corn, utilized for decorative and ornamental purposes.

Dana, Tucker & Co., Boston, Mass.—For Lancaster ginghams of good design and permanency of colour.

Davis Vertical Sewing Machine Co., Watertown, N.Y.—For the best domestic sewing machine.

Detroit Emery Wheel Co., Detroit, Mich.—For an improvement in construction of emery wheels.

Dodge Manufacturing Co., Mishawaka, Ind.—For split wood pulleys.

Domestic Sewing Machine Co., New York.—For a light-running domestic sewing machine and handsome cabinet cases.

Dougherty Railway Equipment Co., Philadelphia.—For a positive and effective safety signal.

Dougherty Railway Equipment Co., Philadelphia.—For a metallic cushioned sleeper, as reducing strains on railway bridges by compensating vibration.

Dougherty Railway Equipment Co., Philadelphia, Pa.—For an excellent cable tramway, combining simplicity and economy of working, with great durability.

Douglas, W. & B., Middletown, Conn.—For patent lift and force pumps, hydraulic rams, etc.

Downer Boiler Incrustation Preventive Co., San Francisco, Cal.—For the eucalyptus boiler fluid.

Electric Gas Lighting Co., Boston, Mass.—For electric gas lighters, bells, annunciators, burglar alarms, etc.

Emerson Albumenoid Food Co., New York, N.Y.—For "Albumenoid Food," a carefully and accurately prepared food for infants and invalids.

Enterprise Manufacturing Co., Philadelphia, Pa.—For meat chopper and mincing machines.

Errico, Salvatore, New York.—For manufactured jewelry.

Estate of A. Weber, New York.—For excellent pianos of good tone and fine workmanship.

Estes, E. B., & Sons, New York.—For turned wood goods and locked corner boxes.

Ethrington, J. B., & Co., Boston, Mass.—For step-ladders, folding-chairs and tables, and novelties in towel-racks and egg-beaters.

Everitt, James, & Co., New York, N.Y.—For the "Little Giant" gas stove.

Exhaust Ventilator Co., Chicago, Ill.—For the Blackman fan.

Fairbanks Canning Co., Chicago.—For canned meats.

Fairchild Bros. and Foster, New York.—For "Digestive Ferments," extract pancreatis, peptonising powder, pepsin in scales, elegant, reliable, and convenient preparations for peptonising food.

Fellows' Medical Manufacturing Co., New York, N.Y.—For a preparation of extraordinary merit in treatment of wasting diseases.

Fisk, Samuel, New York.—For the "National Cane Shredder."

Foote, A. E., Philadelphia, Pa.—For carefully-selected educational collections of minerals.

Foote, A. E., Philadelphia.—For a most comprehensive display of American minerals.

Foote, A. E., Philadelphia.—For a complete series of American geological surveys, educational, health, and other reports.

Frees, C. A., New York.—For Artificial Limbs: light and durable, and with flexible joints, closely imitating nature.

Gatling Gun Co., Hartford, Conn.—For improved Gatling guns.

Germaines, A. Z., New York, N.Y.—For disinfecting and fumigating apparatus and powders.

Gillette Barrel Co., New York.—For "Steel Clad Barrels," a valuable improvement in barrels.

Girard Trust, per A. E. Foote.—For a remarkably fine mass of anthracite coal, weighing 2,256 pounds.

Golding & Co., Boston, Mass.—For hand printing presses.

Gordon & Dilworth, New York.—For preserved fruits and vegetables of pure quality and natural flavour.

Gray, W. H., New York.—For a fire extinguisher, simple in construction, easy of operation, and thoroughly effective in results achieved.

Griswold, H. J., Boston, Mass.—For a simple, economical, and durable stocking knitter.



- Hall Steam Pump Co., New York.—For the Hall duplex steam pump.
- Hall Type Writer Co., New York.—For a good type writer of low price.
- Hammond Type Writer Co., New York.—For the best type writer for office work where speed is required.
- Hancock Inspirator Co., Boston, Mass.—For an improved injector for boilers.
- Harden Star and Sinclair Fire Appliance Co.—For hand grenade fire extinguishers.
- Hartmann, P., New York.—For an improved inkstand.
- Hartshorn, Stewart, New York.—For self-acting spring window shade rollers.
- Hazard, E. C., & Co., New York.—For Shrewsbury tomato catsup.
- Hinds, Ketcham & Co., Brooklyn, N.Y.—For colour printing.
- Hooker, Henry, & Co., New Haven, Conn.—For carriages and buggies, elegant, light, and durable.
- Hooper Bros. & Darlington, Westchester, Pa.—For carriage wheels, hubs, and spokes.
- Horton, E., Son & Co., Windsor Locks, New York.—For chucks of a high standard of quality and workmanship.
- Howard, C. Frusher, San Francisco, Cal.—For his “Art of Reckoning,” which includes novel and improved methods of business arithmetic.
- Howes & Ewell, Silver Creek, N.Y.—For American wheat-cleaning machinery.
- Hygeia Sparkling Distilled Water Co., New York.—For apparatus for manufacturing distilled water.
- Imperial Fire Extinguisher Co., Limited, New York.—For hand grenade fire extinguishers.
- Ingersoll, Simon.—For Duplex Rock Drill.
- International Terra Cotta Lumber Co. (Limited), Chicago, Ill.—For Porous Earthenwares, a new fire-proof building material, remarkable for strength, cheapness, and adaptability to many purposes.
- Jerome, Charles C., Chicago, Ill.—For the Jerome metallic packing.
- Johnston Harvester Co., Batavia, New York.—For improved agricultural machinery of great strength and light draught.
- Judson, Charles, New York.—For toilet waters.
- Kepler Malt Extract Co., Limited, New York.—For “Kepler’s Extract of Malt.” A preparation in the highest degree meritorious, a valuable substitute for cod liver oil.
- Kimball, W. S., & Co., Rochester, N.Y.—For cigars and cigarettes.
- Kinney Tobacco Co., New York.—For cigarettes.
- Knitted Mattress Co., Canton, Mass.—For knitted mattresses, table padding, stair pads, etc., soft, pliant, and not liable to become lumpy.
- Knowl, John J., Philadelphia, Pa.—For trotting and hunting shoes and racing plates.
- Lanman & Kemp, New York.—For “Florida Water.” A most agreeable perfume and a luxury for bath and toilet.
- Lawton, W., Boston, Mass.—For a superior absorbent cotton.
- Lee & Son.—For American trees and shrubs.
- Libby, McNeill & Libby, Chicago.—For canned meats and soups.
- Lincoln Institute, Philadelphia, Pa.—For ingenious work done by aboriginal Indians.

Lippincott Co., J. B., Philadelphia, Pa.—For books, excellently printed and illustrated, and valuable works of reference.

Lloyd & Supplee Hardware Co., Philadelphia, Pa.—For the “*Pennsylvania*,” a superior lawn-mower.

Lucas, John, & Co., Philadelphia, Pa.—For paints, varnishes, and printers’ ink.

Magee Furnace Co., Boston, Mass.—For Chelsea art castings for ornamental and decorative purposes.

Matthews, John.—For improved soda water machinery and dispensing apparatus of great practical advantage, and combining elegance with superior workmanship.

Malleson, Frederick, Brooklyn, N.Y.—For fishing rods.

McCoy, M. P.—For a Model American Printing Office.

McKesson & Robbins, New York.—For ovoid capsuled pills; an original form of sub-dividing drugs for any climate.

McKellar, Smith & Jordan Co., Philadelphia, Pa.—For excellent type.

McKesson & Robbins, New York.—For anhydrous crystals of hydrochlorate of cocaine.

Merrimack Manufacturing Co., Lowell, Mass.—For printed cotton fabrics of excellent quality and good colourings.

Michigan Lubricator Co., Detroit, Mich.—For cylinder lubricators for steam engines.

Morgan, Enoch, Sons & Co., New York.—For “*Sapolio*,” an economical material for cleaning metals, marbles, etc.

Morse Bros., Canton, Mass.—For “*Rising Sun*” stove polish.

Morse Twist Drill Co., New Bedford, Mass.—For a high standard of workmanship and quality in twist drills, taps, reamers, and milling cutters.

Moseman, C. M., & Bros., New York.—For harness and saddles of excellent workmanship.

Mosler Safe & Lock Co., Cincinnati, Ohio.—For safes of excellence of construction and high-class workmanship.

Nash, Duane H., Millington, N.J.—For a clod crusher.

National Cash Register.—For the Cash Register Till.

New Haven Clock Co., New Haven, Conn.—For improved designs in low-priced clocks.

New Home Sewing Machine Co., New York.—For a sewing machine, combining simplicity of construction with an easy action.

New York Produce Exchange.—For flour and grain.

Northern Pacific Railroad.—For a remarkably large, valuable, and attractively arranged display of the products (agricultural, mineral, etc.) of the country served by the road.

Norton Door Check and Spring Co., New York.—For an excellent device to secure the noiseless closing of doors.

Oswego Indurated Fibre Co., Oswego, N.Y.—For indurated ware made from wood pulp.

Pacific Mills, Lawrence, Mass.—For printed cottons, cotton and wool and woollen dress fabrics of the highest order of excellence.

Parker, Joseph, New Haven, Conn.—For “*Paper Fibre Lint*,” useful in dental and surgical operations.

- Parvin, Reeves, & Co., Philadelphia, Pa.—For canned tomatoes.
- Paul, W., & Son.—American trees, shrubs, and roses.
- Pennsylvania State Mineral Exhibit.—For a large and valuable display of coals and ores, and useful and rare minerals.
- Pomeroy, C. B., New York.—For a novel and ingenious convertible wire basket.
- Post Sewing Machine Co., Washington, D.C.—For an improved sewing machine combining lock and chain stitch.
- Pratt & Whitney Machine Co., Hartford, Conn.—For excellence of workmanship in screwing machines, stocks, dies, and chucks.
- Richmond Cedar Works, Limited, Richmond, Va.—For cedar wooden ware.
- Ricker, Hiram, & Son, Poland Springs, South Poland, Me.—For “Poland Spring” water.
- Rochester Lamp Co., New York.—For a new and excellent lamp of great illuminating power.
- Rogers & Co., Boston, Mass.—For “Lignomar,” a cheap and durable decorative material.
- Russia Cement Co., Gloucester, Mass.—For an excellent liquid glue.
- Schlicht, Field & Co., Rochester, N.Y.—For very safe and permanent methods of filing letters and documents, and a rapid roller damp-leaf copyer.
- Seabury & Johnson, New York.—For medicated and other plasters.
- Shipman Export Engine Co., Boston, Mass.—For an improvement in method of burning petroleum automatically for engine purposes.
- Silver Lake Co., Boston, Mass.—For solid braided sash cords and lines.
- Simpson, T. S. & G. F., Brooklyn, N.Y.—For a powerful and rapid eccentric pulverizing mill for minerals and other substances.
- Singer Manufacturing Co., New York.—For machines for sewing button-holes.
- Singer Manufacturing Co., New York.—For machines for sewing carpet seams.
- Singer Manufacturing Co., New York.—For an improved oscillating shuttle sewing machine for domestic and manufacturing purposes.
- Smith, G. T., Middlings Purifier Co., Jackson, Mich.—For Middlings purifier, centrifugal flour-dressing machine and scalper.
- Spencer Optical Co., New York.—For eye glasses, opera, field, and marine glasses, and celluloid frames.
- S. S. White Dental Co., Philadelphia, Pa.—For porcelain teeth, chairs, engines, instruments, gold foil, corundum wheels, and all dental appliances.
- State of Rhode Island, Mark H. Wood, Commissioner.—For an exhibit of the natural productions and industrial resources of the State.
- Stoner, J. B., New York.—For floating light-houses.
- Stoner, J. B., New York.—For an automatic, self-acting, and economical grain conveyor, operated solely by weight of grain conveyed.
- Stoner, J. B., New York.—For a sack-holder.
- Stoner, J. B., New York.—For a self-registering grain weighing machine.
- Stoner, J. B., New York.—For a very economical grain elevator.
- Stoner, J. B., New York.—For an improved float.
- Stoner, J. B., New York.—For an automatic water meter controlling measure by weight.
- Stout, Mills & Temple, Dayton, Ohio.—For the “New American” Turbine.
- Stroh Brewing Co., Detroit, Mich.—For beer of pure quality and good flavour, and suitable for export.

Sturtevant Blower Co., Boston, Mass.—For the Sturtevant blower as applied to furnaces, forges, etc.

Taylor, John H., & Co., New York.—For silicate cotton and mineral wool.

Thompson, Dr. Augustus, Lowell, Mass.—For “Moxie” nerve food.

Thorne Machine Co., Hartford, Conn.—For an economical and labour-saving type-setting and distributing machine.

Uebel & Barber, New York.—For sea-bean and alligator-teeth jewellery.

United States Metallic Packing Co., Philadelphia, Pa.—For a metallic packing, making a steam-tight fit and reducing friction.

United Zylonite Co., New York.—For “Zylonite,” a new and useful substitute for amber.

Vacuum Oil Co., Rochester, N.Y.—For an economical lubricating oil.

Ware, T. S.—For American hardy plants.

Waring, R. S., Pittsburg, Pa.—For electric cables.

Warner, W. R., & Co., Philadelphia, Pa.—For sugar-coated pills, granules, and parvules, and effervescing broma soda.

Waterbury Rubber Co., New York.—For armoured hose of a high degree of merit.

Waterbury Watch Co., Limited.—For low-priced and accurate watches.

Waterer, Anthony.—For rhododendrons.

Wheeler & Wilson Manufacturing Co., Bridgeport, Conn.—For excellent sewing machines for domestic and manufacturing purposes.

Wheelock, Jerome, Worcester, Mass.—For an engine simple in construction, durable, prompt in action to meet a sudden load, and economical of fuel and repairs.

Whiting, John L., & Son, Boston, Mass.—For paint brushes.

Winchester Repeating Arms Co., New Haven, Conn.—For repeating rifles and shot guns.

Wing, L. J., New York.—For a powerful and economical fan.

Wirt, Paul E., Bloomsburg, Pa.—For a perfect fountain pen.

Withington & Cooley Manufacturing Co., Jackson, Mich.—For hay and manure forks, hoes, handles, scythes, snaths, and other farming implements.

Wood, Walter A., Hoosick Falls, Rensselaer Co., N.Y.—For the best straw band, sheaf-binding harvester.

Woodburn-Sarven Wheel Co., Indianapolis, Ind.—For wheels and wheel materials of the highest excellence in quality and workmanship.

Women’s Silk Cultural Association, Philadelphia, Pa.—For raw and manufactured silk.

Wooton Desk Manufacturing Co., Richmond, Ind.—For the Wooton cabinet secretary. An ingenious and comprehensive arrangement of writing-table, shelves, drawers, and filing boxes, within a limited space.

Writing Telegraph Co., New York.—For an improved method of transmitting and recording telegraph messages.

Wyeth, John, & Bro., Philadelphia, Pa.—For dialysed iron, easily assimilated, etc.

Young, Ladd & Coffin, New York.—For “Lundborg’s Perfumes” of the highest excellence in delicacy and permanence of odour.

Young, Maurice.—For rhododendrons.

*THE ITALIAN EXHIBITION.*

LONDON, 1888.

*PATRON.*

H.M. THE KING OF ITALY.

*HONORARY PRESIDENT.*

H.R.H. THE PRINCE OF NAPLES.

*DIRECTOR-GENERAL*

AND

*CHAIRMAN OF THE EXECUTIVE COUNCIL.*

JOHN R. WHITLEY.

*EXECUTIVE OFFICERS.*

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## VEGETABLE PRODUCTS.

## MEMBERS OF THE JURY.

Mr. E. J. Beale.      Mr. J. L. Johnson.      Mr. John Kay.

## I. Diploma.

Damman & Co., *San Giovanni a Teduccio (Naples)*, for their whole collection.  
 Ingegnoli Bros., *Milan*, for a splendid collection of grasses and forage.  
 Maurano, F., *Castellabate*, for his special system of preserving and packing figs.  
 Pellas, Fratelli di Carlo, *Genoa*, for excellent samples of rice.  
 Ferrarini, R., & Fratelli, *Formigine (Modena)*, for excellent samples of rice.  
 Count Gattina, *Matera (Potenza)*, for excellent samples of wheat.  
 Spada, Carlo Di A., *Spinazzola*, for excellent samples of wheat.

## II. Diploma.

- Vanelli, Francesco, *Secugnago (near Lodi)*, for excellent samples of rice.  
 Vanni, Fratelli, *Siena*, for an excellent collection of samples of seeds.  
 Catoni, Felice, *Avellino*, for good samples of wheat.  
 Martinez, G., *Girgenti*, for superior quality of samples of almonds.

## DIPLOMAS AWARDED BY SUPPLEMENTARY JURY.

## III. Diploma.

Piazzesi, Attilio, *Florence*, for fruits.

## Class II.

## FARM AND DAIRY PRODUCE AND PRESERVED FOOD.

## MEMBERS OF THE JURY.

- Mr. James Hudson, of Messrs. Hudson Bros.  
 „ John Bidwell „ Crowson & Son.  
 „ H. S. Gerritzen „ Oetzes & Gerritzen.

*Pastry and Chocolate.*

## I. Diploma.

- Talmone, Michele, *Turin*.  
 Venchi, S. & Co., *Turin*.

## II. Diploma.

- Menegoni, Vittoria, *Milan*.  
 Biancotti, Flli., *Milan*.  
 Gabutti, P., *Turin*.

*Macaroni, Vermicelli, and other Italian Pastes.*

## I. Diploma.

- Buitoni, Giov. & Flli., *Sansepolcro*.  
 Amendola, Flli., *Amalfi*.  
 Carpaneto & Castino, *Turin*.

## II. Diploma.

- Alfonso, Forte, *Nocera Inferiore*.  
 Amodio, S., *Torre Annunziata*.  
 Merli, E., *Genoa*.

*Honey.*

## I. Diploma.

- Bertoli, Giacomo, *Varallo*.  
 Rovagnati, Domenico, *Milan*.

## II. Diploma.

- Lucio, Paglia, *Castel S. Pietro*.  
 Gaiani, Bonaghi & Co., *Bologna*.  
 Rossi, Ing. Paolo, *Sondrio*.

*Preserved Meat.*

## I. Diploma.

- Pinolini, Luigi, *Casale Monferrato*.  
 Fiocchi, Flli., *Melegnano*.  
 Dentici, Francesco, *Milan*.

## II. Diploma.

- Bellentani, Gius., *Modena*.  
 Carulli & Lanfranchi, *Cremona*.  
 Borelli, Giov., *Turin*.  
 Freschi, Agostino, *Bassano-Veneto*.

*Preserved Fish.*

## I. Diploma.

- Florio, I. & V., *Palermo*.

- Bellini, Luigi, *Comacchio*.

*Preserved Vegetables and Fruits.*

## I. Diploma.

- Cirio & Co., *Turin*.  
 Sogno, B. & Co., *Turin*.  
 Corazza, Luigi, *Parma*.

## II. Diploma.

- Dentici, Francesco, *Milan*.  
 Picirillo, Domenico, *London*.  
 Quagliotti, Maurizio, *Turin*.



*Eggs.*

## I. Diploma.

Anselmi, Cesare, *Piacenza*.

## II. Diploma.

Zaini & Vallarani, *Codogno*.*Butter.*

## I. Diploma.

Zazzera, Antonio, *Codogno*.

## III. Diploma.

Latteria, Sociale a Vapore, *Marostica*.

## II. Diploma.

Ferrari, Francesco di A., *Codogno*.  
Latteria, Clara, *Pancalieri*.Polenghi, Flli., *Codogno*.  
Rizzi, R. & Co., *Milan*.*Gorgonzola Cheese.*

## I. Diploma.

Polenghi, Flli., *Codogno*.  
Bodega, Flli., *Lecco*.

## II. Diploma.

Zazzera, Antonio, *Codogno*.  
Ronchetti, G. C., *London*.  
Zucconi, Flli., *Gorgonzola*.  
Corsi e figli, *Milan*.*Parmesan Cheese.*

## I. Diploma.

Mezzanotte, Eredi, *Milan*.

## III. Diploma.

Bodega, Flli., *Lecco*.Corsi e figli, *Milan*.  
Pelagatti, T. Via Chiari, *Parma*.  
Corazza, Giacomo, *Parma*.  
Polenghi, Flli., *Codogno*.*Various Cheeses.*

## I. Diploma.

Zazzera, Antonio, *Codogno*.  
Matebi, F. P., *Grassano*.

## II. Diploma.

Ferrari, Francesco di A., *Codogno*.  
Principe di Cellamare, *Naples*.  
Palieri, R., *Cerignola*.  
Giovinazzi, Nicola, *Naples*.  
Galiero, F., *Naples*.

## DIPLOMAS AWARDED BY THE SUPPLEMENTARY JURY.

*Pastry.*

## I. Diploma.

Donati, A., *Roma*.*Macaroni, Vermicelli, and other Italian Pastes.*

## I. Diploma.

Balsamo, A. V., *Termini Imeresse*.

## III. Diploma.

G. Petrocchi e figli, *Massa Marittima*.

## Class III.

## WINES—OTHER BEVERAGES—OILS.

## SECTION A.

## MEMBERS OF THE JURY ON WINES.

|   |  |
|---|--|
| Mr. Wm. Hudson, <i>President.</i>       | Mr. Wm. Kean.                            |
| „ E. Merritt.                           | „ J. B. Rutherford.                      |
| „ C. W. Tyler, of Messrs. Tyler & Sons. | „ J. G. Austin.                          |
|   | „ L. Mouraille (Spiers & Pond, Limited). |

*White Table Wine.*

## I. Diploma.

Vitali, Egidio, *London*, for “Capri.”  
 Palumbo, Pasquale, *Ravello*, for “Episcopio moscato.”

## II. Diploma.

Silvestri, Luigi, *Riomaggiore*.

## III. Diploma.

Oncle, Francesco, *Villa Spinelli*.  
 Negrone, Marquis Giulio, *Prâ-Liguria*.

*Superior White Table Wine.*

## I. Diploma.

Grassi, Carlo, *London*, for “Capri.”

## II. Diploma.

Alliata, Duke di Salaparuta Ed., *Palermo*, for “Corvo.”  
 Grassi, Carlo, *London*, for “Lacrima-Christi.”  
 Scala, Giuseppe, *Naples*, for “Capri.”

## III. Diploma.

Cassola, Fratelli, *Siracusa*, for “Albanello.”  
 Palumbo, Pasquale, *Ravello*, for “Episcopio.”

*White Sweet Dessert Wine.*

## I. Diploma.

Capra, G. B., *Cagliari*.  
 Capitaneo, Pietro, *Napoli*.  
 De Pasquale, Fillipo, *Lipari-Sicily*.  
 Foresi, Ulisse, *Portoferraio*.  
 Ingham, Whitaker & Co., *Marsala*.

*Marsala Wine.*

## I. Diploma.

Ingham, Whitaker & Co., *Marsala*, for “old Solera.”  
 Woodhouse & Co., *Marsala*, for “S. O. P.”

D'Alì e Bordonaro, *Trapani*, for "extra qualità O. S."  
 Ingham, Whitaker & Co., *Marsala*, for "extra Vergine."  
 Maligny, R., *London*, for "Vino di Zucco."

## II. Diploma.

Florio, I. e V. & Co., *Marsala*, for "S. O. M."  
 D'Alì e Bordonaro, *Trapani*, for "L. O. S."  
 Woodhouse & Co., *Marsala*, for "Vergine."  
 Grassi, Carlo, *London*.  
 Ingham, Whitaker & Co., *Marsala*, for "Vergine."  
 Woodhouse & Co., *Marsala*, for "L. M."  
 Ingham, Whitaker & Co., *Marsala*, for "Naturale."

*Dessert Wine.*

## I. Diploma.

Rouff, L., *Naples*, for "Falerno."

## III. Diploma.

Farnerari, Manfredi, *Monopoli*, for "Zagarese."

*Ordinary Red Table Wine.*

## I. Diploma.

Angeleri, Carlo, *Valenza*, for "Wine of 1886."  
 Barone de Riseis, *Naples*, for "Wine of 1885."  
 Nicolai, Dr. Vittorio, *Milan*, for "1st Ordinary Wine of 1887."  
 Curtopassi, Marchese, *Bisceglie*, for "Sorgente."  
 Bulli, Alessandro, *Recanati*, for "Valdice."  
 Orlandi, Bonfiglio & Co. (Cumbo Platania), *Messina*, for "Milazzo."  
 Bulli, Alessandro, *Recanati*, for "Balsamina."

## II. Diploma.

Tupputi, Marchese, *Trani*, for "Torricella, 1883."  
 Cantina, Nicolai, *Milan*, for "quality, 1887," inferior quality.  
 Ronchetti, G. C., *London*, for "Chianti Castel Barone."  
 Bulli, Alessandro, *Recanati*, for "Sangiovese."  
 Angeleri, Carlo, *Valenza*, for "Wine of 1887."  
 Curtopassi, Marchese, *Bisceglie*, for "Santa Barbara."  
 De Giacomo, Fratelli, *Naples*.

## III. Diploma.

Perroni, Ratto & Co., *Genoa*, for "Castel Piovera, 1887."  
 Di Rende, Siciliano, *Naples*.  
 De Cristoforo, Ludovico, *Summonte*, for "Wine of 1887."  
 Marchese Viviani C. della Robbia, *Florence*, for "Chianti, 1886."  
 Cav. Capponi Franceschi Marini, *Florence*.  
 Gaeta, Gaetano, *Montefredane*.  
 Franceschini, Fratelli, *Lecce*, for "San Martino."  
 Picardi, G. B., *Val d'Arno Superiore*, for "Sant' Antonio."

- Orsini, Pasq. Raf., *Capua*, for "Campanorosso."  
 Romieux, G. A., *Firenze*, for "Pozzarello."  
 Grassi, Carlo, *London*, for "Barolino."  
 Barone, Ricasoli, *Florence*, for "Brolio."  
 Farnerari, Manfredi, *Monopoli*.  
 Peruzzi, Fattoria, *Florence*.  
 Gennari, Rutilio, *Roncaglia-Pesaro*.

*Superior Red Table Wine.*

I. Diploma.

- Ricci-Parracciani, *Ancona*, for "Montepulciano."  
 Fossi, Cav. Giorgio, *Florence*.  
 Barone Ant. Spitalieri, *Catania*, for "Etna."  
 Maggiacomo, Giorgio, *Palermo*, for "Solunto."  
 Jacobini, Fratelli, *Rome*, for "Genzano."  
 Barberis, Cav. Francesco, *Turin*, for "Wine of 1883."  
 Laborel-Mellini, L. L., *Florence*, for "Chianti."  
 Marchese Valva d'Ayala, *Salerno*, for "Red Wine."  
 Ferri e Pierotti, *London*, for "Maolina."  
 Marchese Policastrello, *Palermo*, for "Red Wine."  
 Barone Baracco G., *Naples*, for "Cacurri, 1874."  
 Alesi, Valentino, *Ortanova*, for "Red Wine."  
 Duca di Salve, *Naples*, for "Red Wine."  
 Bosso, Fratelli, *Mombercelli*, for "Barolo."  
 Alliata, Duca di Salaparuta Ed., *Palermo*, for "Corvo."

II. Diploma.

- Strutt, Arthur, *Civita Lavinia*, for "Red Wine."  
 Ceino, Pasquale, *Lecce*, for "Wine of 1884."  
 Caselli, R., *Chianti*, for "Red Wine."  
 Scala, Giuseppe, *Naples*, for "Lacrima Christi."  
 Quarone, Conjugi, *Novello*, for "Dolcetto."

III. Diploma.

- Perroni-Ratto & Co., *Genoa*, for "Red Wine."  
 Cinzano & Co., *Turin*, for "Nebiollo."  
 Gagna, Cav. & Co., *Monforte d'Alba*, for "Barolo, 1883."  
 Barberis, Cav. Francesco, *Turin*, for "Barbera, 1883."  
 Barone Antonio Spitaleri, *Catania*, for "Red Wine."  
 Opera Pia Barolo, *Barolo*, for "Barolo."  
 Baracco, Barone G., *Naples*, for "Wine of 1880."  
 Visocchi, Fratelli, *Atina*, for "Red Wine."  
 Duca di Salve, *Naples*, for "Lepra."

*Vermouth.*

I. Diploma.

- Branca, Fratelli, *Milan*.  
 Majaris, Carlo, *Turin*, for "Marca Gialla."

Moesle & Co., *Saluzzo*, for "Excelsior."  
 Duprè e Bondoli, *Turin*.  
 Gabutti, Pietro, *Turin*.  
 Freund, Ballor & Co., *Turin*.  
 Cinzano, Francesco & Co., *Turin*.  
 Faramia, Luigi, *Casalmonferrato*.  
 Giacobini, Fratelli, *Altomonte*, for "Marca Gialla."

## II. Diploma.

Majaris, Carlo, *Turin*, for "Marca Bianca."  
 Genta, Cav. G., *Turin*.  
 Cinotti, A., *Siena*.  
 Macchi, L., *Milan*.  
 Pisani d'Auria, E., *Naples*.

## III. Diploma.

Casissa, Angelo, *Genoa*.  
 Methier & Robbi, *Saluzzo*.  
 Cantina, Chierici, *Parma*.  
 Vivenza, Giuseppe, *Turin*.  
 Moesle & Co., *Saluzzo*, for "Esportazione."  
 Barberis, Cav. Francesco, *Turin*.  
 Giacobini, Fratelli, *Altomonte*, for "Marca bleu."

## Sparkling Wine.

## I. Diploma.

Barone A. Spitalieri, *Catania*, for "his collection."  
 Gancia, Fratelli & Co., *Canelli*, for "their collection."  
 Moriondo e Liprandi, *Asti*.

## II. Diploma.

Moesle & Co., *Saluzzo*, for "Stella."  
 Carpenè-Malvolti, *Conegliano*.

## III. Diploma.

Cantina Chierici, *Parma*, for "Vigolante."

## Blending Wines.

## II. Diploma.

Società Produttrice Vinicola, *Corato*.  
 Fiorentino, Edoardo, *Gallipoli*.  
 Oronzo Bodini, *Otranto*.  
 Spada d'Agostino, *Spinazzola*.

## III. Diploma.

Terrone, Gaetano, *Salerno*.  
 Lops, Fratelli, *Corato*.  
 Ferri e Pierotti, *London*.

## Cognac.

## I. Diploma.

Società Generale per l'Acquavite, *Messina*, for "Cognac."  
 Rigamonti, G. & Co., *Milan*, for "Cognac."  
 Macchi, L., *Milan*, for "Cognac."

## II. Diploma.

Barone A. Spitalieri, *Catania*, for "Cognac."  
 Ottavi e Morbelli, *Casalmonferrato*, for "Cognac."  
 Zancani, F. & Co., *Sanpierdarena*, for "Cognac Regina."

## III. Diploma.

Barone A. Spitalieri, *Catania*, for "Cognac Etna."

*Liqueurs.*

## I. Diploma.

Garino, Eligio & Co., *Biella*, for "Ratafià."

## II. Diploma.

Freund, Ballor & Co., *Turin*, for "Mandarino, Flora delle Alpi."  
Elia De-Sena, *Naples*, for "Diavoleto."

## III. Diploma.

Avezzano, Flli., *Turin*, for "Elixir Dottor Kermann."  
Barattucci, Giulio, *Pescara*, for "Corfinio."  
Macchi, Luigi, *Milan*, for "Mandarino."  
Valfrè, G. & Co., *Turin*, for "Menta Glaciale."  
Luciano, G., *Pancalieri*, for "Menta."  
Zancani, F. & Co., *Sanpierrezarena*, "Curaçao Rosso."

## SECTION B.

## MEMBERS OF THE JURY ON OILS.

Mr. E. Dowling, of Messrs. Pinchin, Johnson & Co.  
,, John B. Gallini ,, Hilton, Rider & Co.  
,, Samuel Ward ,, Samuel Ward & Co.  
,, J. Claxton ,, Morel Brothers, Limited.

*Oils of Tuscany.*

## I. Diploma.

Mastiani, Brunacci, *Pisa*.  
Giannini, Matteucci, *Lucca*.  
Fossi, Cav. Giorgio, *Florence*.

## II. Diploma.

Delle, Sedie Francesco, *Calci (Pisa)*.  
Padelletti, *Montalcino*.  
Della, Seta Cte. Alfredo, *Lucca*.  
Pietro, Franciosi Bani, *Terricciuola*.  
Flli. Pistrucchi, *Lucca and London*.  
Caponi Franceschi Marini, *Pelago*.

Procacci Iginio, *Florence*.

Carlo Grassi, *Leghorn and London*.

## III. Diploma.

Della Robbia, March., *Florence*.  
Cinotti, A., *Siena*.  
Francesconi Callisto, *Lucca*.  
Ginori (Proprietà), *Florence*.  
Mimbelli, Cav. Luca, *Leghorn*.  
Fortuna, R. P., *Lucca*.  
Ferri & Pierotti, *Lucca and London*.

*Oils of Northern Italy.*

## II. Diploma.

Ferrari, Francesco, *Porto Maurizio*.  
Croce, Andrea, *Oneglia*.

## III. Diploma.

Ghio, Flli. Fu. G. B., *Chiavari*.  
Fabris, Pietro, *Conegliano*.

*Oils of Southern Italy.*

- |  |  |
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| <p>I. Diploma.<br/>Di Rende, Siciliano, <i>Giovinazzo</i>.</p> <p>II. Diploma.<br/>De Donno, Achille, <i>Maglie</i>.<br/>Marinaro, Orlando, <i>Sante Stefano Ca-<br/>mastra</i>.</p> | <p>III. Diploma.<br/>De Angelis, Ferdinando, <i>Cajazzo</i>.<br/>De Giacomo, Flli., <i>Foggia</i>.<br/>Bacile, Filippo, <i>Spongano</i>.</p> |
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*Oils of Umbria.*

(Collective Exhibit of the Foligno Chamber of Commerce.)

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| <p>I. Diploma.<br/>Mantovani, Dr. Alessandro, <i>Gubbio</i>.</p> <p>II. Diploma.<br/>Pesci, Nobile Federico, <i>Cannaro</i>.<br/>Salari, Domenico, <i>Foligno</i>.<br/>Virgili, Angelo, <i>Vacone</i>.<br/>Camera di Commercio, <i>Foligno</i> (type<br/>sample).<br/>Cimini, Felice, <i>Aspra Sabina</i>.<br/>Marignoli, M. Filippo, <i>Trevi</i>.<br/>Di Campello, Cte. Paolo, <i>Spoleto</i>.<br/>Segarelli, Settimio, <i>Sangemini</i>.<br/>Vignoli, Pompeo Ezio, <i>Passignano</i>.<br/>Giannani, Paolo, <i>Montopoli</i>.</p> <p>III. Diploma.<br/>Piastrelli, Flli., <i>Castiglione del Lago</i>.</p> | <p>Bovini, Cesare, <i>Corciano</i>.<br/>Nicolaj, Stanislao, <i>Magione</i>.<br/>Mancia, Antonio, <i>Spello</i>.<br/>Marchettoni, Francesco, <i>Paciano</i>.<br/>Marocchi, Flli., <i>Monteleone</i>.<br/>Mancini, Enrico, <i>Foligno</i>.<br/>Grassi, Sinibaldi Pasquale, <i>Toffia</i>.<br/>Papi, Agostino, <i>Tuoro</i>.<br/>Loreti, Anselmo, <i>Montefalco</i>.<br/>Montani, Montano, <i>Terni</i>.<br/>Basili, Nicola, <i>Otricoli</i>.<br/>Minicucci, Liberato, <i>Cottanello</i>.<br/>Vicentini, Marchese Gab., <i>Roccantica</i>.<br/>Natalucci, Giuseppe, <i>Trevi</i>.<br/>Fagotti, Giovanni, <i>San Venanzio</i>.<br/>Baglioni, Conte Oddi, <i>Perugia</i>.<br/>Poli, Adolfo, <i>Spoleto</i>.</p> |
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## Class IV.

## MINERALS AND METALLURGY.

## MEMBERS OF THE JURY.

Messrs. Johnson, Matthey &amp; Co.

- I. Diploma.  
Gregorini, Giovanni Andrea, *Lovere (Lago d'Iseo)*.

- II. Diploma.  
Zamara, Nobile Gius., *Spezia*.

- III. Diploma.  
Mr. James Stevenson, *Lipari*.

## DIPLOMAS AWARDED BY THE SUPPLEMENTARY JURY.

- I. Diploma.  
Società Anonima delle terre bolari, *Siena*, for excellent quality and preparation.  
C. Lavelli & Co., *Milan*, for magnesia basic firebricks.

Società Anonima di Benevento, *Benevento*, for perforated bricks and tiles.  
 Bender e Martini, *Turin*, for asbestos, raw and wrought.  
 De Valle Pelli, *Turin*, tale in powder, various produce from asbestos.  
 Impresa Mineraria Italiana, *Rome*, for colouring earths with special mention of fossil meal.

## II. Diploma.

E. Albasini & Co., *Milan*, for wrought asbestos.

## III. Diploma.

United Asbestos Co., *Sondrio*, for wrought asbestos.

## Class V.

## MECHANICAL ENGINEERING, &amp;c.

## MEMBERS OF THE JURY.

Mr. Ewart C. Amos, C.E., and Mr. Edwin Smith, of Messrs. Smith & Grace.

## I. Diploma.

Battocchi, G. B., *Verona*.  
 Biggi, G., *Piacenza*.  
 Corsi, Pietro, *Palermo*.  
 Cravero, E. & C., *Genoa*.  
 Mini, G. B. & P., *Alessandria*.  
 Pagani, Fratelli, *Milan*.

## II. Diploma.

Anderlini, G., *Modena*.  
 Ballotta, G., *Verona*.  
 Bellotti, S., *London*.  
 Poesio, G., *Turin*.

## III. Diploma.

Giusti, Taddeo, *Modena*.

## Class VI.

## COLONIAL AND CHEMICAL PRODUCTS.

## SECTION A.

## MEMBERS OF THE JURY.

Mr. W. E. Blenkinsop, of the firm of May & Baker.  
 „ Chas. Umney, „ „ Wright, Layman & Umney.

## I. Diploma.

Sulphur Mines of Girgenti, *Girgenti*.  
 Rosselli, Angelo, *Leghorn*.  
 Cassarini, Clodoveo, *Bologna*.  
 Fabbrica Lombarda di Prodotti,  
 Chimici, *Milan*.  
 Torta, Giovanni, *Turin*.

## II. Diploma.

Miniera di Torri, *Florence*.  
 E. Brayda & Co., *Turin*.  
 Erba, Carlo, *Milan*.

L. Fino & Co., *Turin*.

Jesu e Mosca, *Naples*.  
 Reimandi, Dr. Guisepppe, *Acqui*.  
 Nascio, Avelline e C., *Messina*.  
 Venzano, Carlo Fu S., *Genoa*.

## III. Diploma.

Società delle Acque di Ceresole Reale,  
*Ceresole Reale*.  
 Gallia, Pietro, *Brescia*.  
 Vincon, David, *S. Germano (Pinerolo)*.



SECTION B: PERFUMERY, SOAP AND ESSENCES.

MEMBERS OF THE JURY.

Messrs. Piesse and Lubin.  
 „ John Gosnell and Co.

*Toilet Soaps.*

II. Diploma.

Chiozza e Turchi, *Pontelagoscuro.*

*Soaps for Domestic Use.*

II. Diploma.

Conti, E. e Figli, *Leghorn.*  
 Medò Musmeci e Co., *Acireale (Sicily).*

*Essences of Bergamot, Oranges and Lemons.*

I. Diploma.

Griso Melagrino Gaetano, *Reggio-Calabria.*  
 Labocetta Genoese, *Reggio-Calabria.*

II. Diploma.

Arcudi, F. & Co., *Reggio-Calabria.*

SECTION C: CANDLES.

JUROR.

Mr. George H. Spicer.

I. Diploma.

Flli. Lanza, *Turin.*  
 Flli. Savorani, *Pisa.*  
 Società Anonima per la fabbricazione di candele steariche,  
*Milan.*

II. Diploma.

Vitali Maurizio, *Naples.*

SECTION D: MEDICAL AND SURGICAL INSTRUMENTS.

MEMBERS OF THE JURY.

Henry A. Mustin, M.D.  
 P. Percival Whitcombe, M.D.  
 H. S. Bateman, M.D.

I. Diploma.

Flli. Avezzano, *Turin.*  
 Pivetta, Gaetano, *Naples.*  
 Scalaffa, Arrigo, *Milan.*

## THE ITALIAN EXHIBITION.

## II. Diploma.

Galante e Pivetta, *Naples*.

## Class VII.

## TEXTILE PRODUCTS AND FABRICS.

## SECTION A: HEMP AND HEMP MANUFACTURES.

## JUROR.

Mr. W. Good, of Messrs. W. Good &amp; Sons.

## I. Diploma.

Camera di Commercio, *Ferrara*.  
 Comizio Agrario, *Bologna and Forli*.  
 Ceriani e Co., *Milan*.

## II. Diploma.

Canapificio Ferrarese, *Ferrara*.  
 Municipalità di Carmagnola.  
 Count Francesco Spinelli, *Naples*.  
 Comm. Carlo Zizzi, *Naples*.  
 A. Cavalieri, *Ferrara*.

## SECTION B: HORSE HAIR.

## JUROR.

Mr. James N. Blyth, of Messrs. Blyth &amp; Sons.

## AWARD.

Pacchetti, Francesco & Co., *Milan*.

## SECTION C: SILKS AND TEXTILE FABRICS.

## MEMBERS OF THE JURY.

Mr. Thomas Wardle, President of the British Silk Company  
 „ William B. Leaf, of Messrs. Leaf, Sons & Co.  
 „ Henry Birchenough, of Messrs. Birchenough & Sons.  
 „ Chas. E. D. Cumming, of Messrs. Durrant & Sons.  
 „ Lindsay A. Walters, of Messrs. Walters & Co., Ld.  
 „ George Griffin.

## I. Diploma with Special Mention.

Bernardo Solei, *Turin*, silk brocades, &c.  
 Jesurum, M. e C., *Venice*, lace.

## I. Diploma.

Pasquale de Vecchi e C., *Milan*, silk, raw and thrown.  
 A. Giretti, *Bricherasio*, silk, raw and thrown.  
 Sinigaglia erede Salomone, *Turin*, silk, raw and thrown.  
 Semenza e Ravasi, *Milan*, silk, raw and thrown.  
 Ausano Lazzaroni, *Milan*, silk, spun and twisted.  
 Offritelli, Pascal e C., *Naples*, silk brocades, &c.  
 F. Vernazzi, *Milan*, silk brocades, &c.  
 Bersanino, Corti e Marengo, *Turin*, silk stuffs.

Carcano Musa e C., *Como*, silk stuffs.  
 Mariano Amadori, *Rome*, coverlets and scarves.  
 Flli. Schiavio e C., *Gorla*, coverlets and scarves.  
 Lodovico Castagna, *Milan*, stuffs and flannels.  
 Sella e Rezia, *Milan*, stuffs and flannels.  
 A. Ristori, *Florence*, lace.  
 Scuola Merletti, *Burano*, lace.  
 Rinaldo, Martini fu Giuseppe, *Milan*, embroidery in gold and silver.  
 Emilio Masson, *Milan*, elastics for boots.  
 Smargiassi, *Venice*, paintings on gauze.  
 Ing. Roberto Taeggi Piscicelli, *Naples*, painting on silk screens and fans.  
 Luigi Villa, *Acquaseria*, felt hats.  
 Gargiulo e C., *Naples*, gloves.

## II. Diploma.

Francesco Ferrari Ant, *Milan*, raw silk.  
 Antonio Gianzini, *Chignolo Po*, „ and for silk for embroidery.  
 Prof. Luigi Corsi, *Turin*, cocoons.  
 Maria Bosio fu Elia, *Milan*, coverlets and scarves.  
 Flli. Barbarulo, *Salerno*, stuffs.  
 A. Beati, *Milan*, hosiery.  
 Albina Fontana, *Rome*, Roman scarves.  
 Eugenia Berra ed Annetta Piovano, *Turin*, for screens.  
 Giuseppina Pini, *Milan*, embroidery.  
 Giulia Rivolta, *Milan*, „  
 Giacinto Cesati e Figli, *Milan*, embroidery in gold and silver.  
 S. Salvadori e Figlio, *Florence* „ „  
 Roberto Majuri, *Naples*, silk screens and fans.  
 Isaia Reina, *Milan*, silk hats.

## III. Diploma.

Antonio Denegri, *Novi Ligure*, silk, raw and thrown.  
 Cav. Ant. Pascucci Garulli, *Recanati*, raw silk.  
 Luigi Palmieri, *Naples*, silk brocades.  
 Antonio Beretta, *Milan*, coverlets and scarves.  
 Giovanni Valori, *Milan*, hand embroidery.  
 Emilia Trenti, *Bologna* „ „  
 Bernardo Rosani e Figlio, *Brescia*, fans.  
 Cesare Hirsch e Figli, *Ferrara*, hosiery.  
 Gennaro Insone, *Naples*, gloves.

## DIPLOMAS AWARDED BY THE SUPPLEMENTARY JURY.

## I. Diploma.

Alfonso Orsenigo, *Milan*, embroidery designs.  
 G. Mercandino, *Turin*, waterproofs.  
 Giuseppe Moroni, *Naples*, hosiery.

## Class VIII.

## SECTION A: PAPERS—BOOKS AND STATIONERY—TYPOGRAPHICAL AND DIDACTICAL WORKS—ITALIAN INSTITUTIONS IN GENERAL.

## MEMBERS OF THE JURY.

- Comm. R. Bonghi.  
 Mr. F. O. Stevens, of Messrs. Powell & Co., London.  
 ,, F. A. Bell, of Waterlow & Sons, Limited.  
 ,, H. R. Tedder.  
 ,, A. Gallenga.

## Category I.: PUBLISHERS.

## I. Diploma.

- Ermanno Loescher, *Turin*.  
 F. Ongania, *Venice*.  
 G. B. Paravia e Co., *Turin*.  
 L. Pasqualucci, *Rome*.  
 Luigi Roux e Co., *Turin*.  
 Fratelli Salmin, *Padua*.

## II. Diploma.

- L. Battei, *Parma*.  
 L. Ferrari (*Istituto Sordo-Muti*), *Genoa*.  
 Cav. Ant. Morano, *Naples*.  
 A. G. Morelli, *Ancona*.

## Category II.: PRINTERS.

## I. Diploma.

- Vincenzo Bona, *Turin*.  
 Francesco Vigo, *Leghorn*.  
 Stamperia Reale, *Turin*.  
 Tipografia Salesiana, *Turin*.

## II. Diploma.

- Feliciano Campitelli, *Foligno*.  
 S. Simboli, *Recanati*.

## Category III.: TYPE FOUNDERS.

## I. Diploma.

- G. Commoretti e Figlio, *Milan*.  
 Pagano Gennaro, *Naples*.

## Wooden Type.

## II. Diploma.

- Espartero Toni e Co., *Foligno*.  
 Francesco Salvati, *Foligno*.

## Category IV.: PAPER, RAW AND MANUFACTURED.

## I. Diploma.

- Fratelli Bellenghi, *Mantua*.  
 A. Caccia e Ci, *Milan*.  
 Pietro Miliiani, *Fabriano*.  
 C. Simondetti e Figlio, *Turin*.  
 Stabilimenti del Fibreno, *Isola del Liri*.

## II. Diploma.

- Cartiera Italiana, *Turin*.  
 Francesco Ferrario, *Como*.  
 Vonwiller e Co., *Romagnano-Sesia*.  
 Giovanni Ferro, *Milan*.

## III. Diploma.

- La Cartotecnica, *Milan*.

## Category V.: DIDACTICAL AND EDUCATIONAL WORKS.

[For the reasons set forth in the report, no diploma has been awarded for this category.]

## Category VI. : GEOGRAPHY.

## I. Diploma.

Pianca, Simondetti e Ci, *Turin*.L. Roux e Co., *Turin*.

## Category VII. : CHROMOLITHOGRAPHY, PHOTOTYPE, AND PHOTOZINCOTYPE.

## I. Diploma.

Fratelli Cattaneo, *Bergamo*.Giuseppe Ferroni, *Florence*.L. Giani, *Turin*.G. Pavarotti, *Modena*.V. Turati, *Milan*.

## II. Diploma.

Pianca, Simondetti e Ci, *Turin*.

## III. Diploma.

Giovanni Scarpati, *Naples*.

## Category VIII. : CALLIGRAPHY.

## I. Diploma.

Prof. Silvestro Provini, *Pavia*.Giulio Ruggieri, *Teramo*.Sorelle Ratto, *Genoa*.

## Category IX. : INSTITUTES.

## I. Diploma.

Scuola Serale d'Arte Applicati, *Avellino*.

## Category X. : ACCOUNT BOOKS.

## I. Diploma.

Rag. Cav. Gius. Bareggi, *Milan*.E. Pisani, *Turin*.

## SECTION B : PHOTOGRAPHS.

## I. Diploma.

G. Broggi, *Florence*.Ugo Bettini, *Leghorn*, for photographs and for a treatise on photography.Carlo Naya, *Venice*, for artistic photographs.Barone Melazzo, *Naples*, for a new photographic apparatus.Charvet & Grassi, *Turin*, for photographs.

## II. Diploma.

Fratelli Nicotra, *Messina*, for photographs.

## III. Diploma.

A. Pesce, *Naples*, for photographs and photoengravings.

## SECTION C : PROJECTS AND STUDIES.

## MEMBERS OF THE JURY.

Cav. Guglielmo Grant.

Mr. George Estall.

Mr. J. W. Peggs.

Sig. Giuseppe Galetti.

## I. Diploma.

Lamont Young, Engineer, *Naples*, for his project for the improvement and extension of *Naples*.

## Class IX.

## FURNITURE—DECORATION—CARRIAGES.

## MEMBERS OF THE JURY.

Mr. H. Henry, of Messrs. Gillow & Co.

„ G. S. Luerast.

„ W. Benn.

## I. Diploma.

Bugatti, Carlo, *Milan*, for originality of design.

Biasotti, *Venice*, for inlaid and carved tables.

Campi, G. B., *Rovellasca*, for fine workmanship.

Corbetta, Carlo, *Milan*, for splendid furniture.

„ „ Pompeian style.

Flaibani, A., *Venice*, for very fine carved work.

Focà, Rocco, *Turin*, „ „ „

Gaolio, G. B., *Genoa*, for inlaid work in mosaic and ivory.

Grandi, Francesco, *Sorrento*, for coloured tables and inlaid work.

Givanni, D., *Vicenza*, for a very fine writing table.

Guggenheim, M., *Venice*, for carved work and furniture of the highest merit.

Martinotti, L., *Turin*, for carved cabinets and furniture.

Mastrodonato, L., *Naples*, for carved book-case.

Mora, Flli., *Milan e Bergamo*, stamped leather for tapestry.

Picchi, Andrea, *Florence*, for a carved walnut writing table.

Quartara, G., *Turin*, for cabinets and furniture of the highest order.

Raddi, G., *Venice*, for very fine carvings in wood.

Romanelli, F., *Florence*, for carved work.

Rossi, G. & Co., *Venice*, for Louis XV. furniture.

Salviati & Co., „ for furniture and carved work.

Toso, F., *Venice*, for sculptures in wood.

Vanni, J. fu V., *Naples*, for furniture, Arabian style.

Vergani & Co., *Turin*, for furniture and tapestry.

Zara & Zen, *Milan*, for fine carvings and furniture.

## II. Diploma.

Aimone, Vittorio, *Paris*, for very fine workmanship.

Bauer, Adolfo, *Florence*, for furniture generally.

Bertolotti, Fco., *Milan*, for a piece of renaissance style furniture.

Borelli, D., *Naples*, for furniture, Arabian style.

Cadorin, V., *Venice*, for figures in carved wood.

Cambi, C., *Siena*, for furniture generally.

Candiani, Nap., *Venice*, for furniture, antique style.

Cassina, G., *Milan*, for carved furniture.

Cattaneo, S., *Milan*, for carved furniture.

- Cortellazzo, S., *Vicenza*, for very fine work in carved wood (Façade of the Olympic Theatre of Palladio).  
 Dal Tedesco, M., *Venice*, for cabinet in carved wood.  
 Duse & Campiglio, *Milan*, for inlaid furniture.  
 Gomez, E., *Venice*, for furniture inlaid with marbles and precious stones.  
 Guetta, G. & Co., *Venice*, for carved furniture.  
 Istituto, Evangelico Industriale, *Venice*, for furniture generally.  
 Leva, E. & Figlio., *Messina*, for jewel case in carved wood.      "  
 Mariani, E. di A., *Milan*, for carved furniture.  
 Oliverio, Sisto, *Milan*, for bedroom furniture in Louis XVI. style.  
 Pizzati, G., *Vicenza*, for furniture in general.  
 Pogliani, Fernando, *Milan*, for inlaid furniture.  
 Poli, M., *Venice*, for figures in carved wood.  
 Polo, G., *Bassano (Vicenza)*, for "Sulky."  
 Ruggiero, G. (of the Credito Industriale Napolitano), *Naples*, for carved furniture.  
 Sellaro, C., *Naples*, for wood carvings (view of Pompeii).  
 Zanetti, Antonio, *Vicenza*, for carved furniture.

## III. Diploma.

- Besana, A. & Co., *Milan*, for chair frames.  
 Borelli, Pasquale, *Naples*, for furniture, Arabian style.  
 Biraghi, G., *Venice*, for walnut book-case.  
 Dante, Francesco, *Turin*, billiard cues.  
 Ferri e Bartolozzi, *Siena*, for carved furniture.  
 Gasperini, Luigi, *Turin*, for furniture, Gothic style.  
 Gatti, Giov., *Milan*, for inlaid furniture.  
 Materozzoli, R., *Florence*, for furniture in general.  
 Monti, G., *Milan*, for furniture in general.  
 Minghetti, G. B., *Vicenza*, for furniture in general.  
 Piazza, G. fu A., *Venice*, for carved furniture.  
 Querena, F., *Turin*, for carved furniture,  
 Ramelli, A., *Milan*, for furniture in general.  
 Rietti, D., *Venice*, for inlaid and carved furniture.  
 Tradico, Flli., *Milan*, mirrors and artistic chairs.  
 Valli, Domenico fu Antonio, *Boccaleone (Bergamo)*, for anti-seasickness chairs.

## DIPLOMAS AWARDED BY THE SUPPLEMENTARY JURY.

## I. Diploma.

- Zari, Fratelli, *Milan*, wood flooring.  
 Garganico, Apollo, *Bellagio*, turned olive wood.

## II. Diploma.

- Cambieri, T. e C., *Milan*, fancy articles for decoration.

## III. Diploma.

- Zanfi, G. e Fratelli, *Modena*, inlaid wood flooring.  
 Gargiullo, G., *Sorrento*, inlaid wood work.  
 Contarini, Carmela, *Naples*, inlaid wood work.  
 Cangiullo, Gennaro, *Naples*, antique and modern furniture.

## Class X.

ARTISTIC INDUSTRIES, GLASS, MOSAICS, PORCELAIN, JEWELLERY, &amp;c.

## SECTION A: PORCELAIN AND GLASS.

## MEMBERS OF THE JURY.

Mr. Fred. Litchfield.  
,, Wilton P. Rix.Mr. William Henry Fairbairns, of  
Messrs. William Fairbairns & Sons

Mr. John E. Austin.

## I. Diploma.

Antonibon Pasquale e Figli, *Nove Veneto*, artistic majolica.  
Moreno, Cesare, *Genoa*, artistic majolica.A. Minghetti e Figlio, *Bologna*, terra cotta, specially for the bust of Emanuele Filiberto.Cacciapuoti, Ettore e G., *Posilippo*, terra cotta.Ghiloni e Gabbanini, *Pisa*, do.Compagnia Venezia-Murano, *Venice*, artistic glass ware.Do. do. do. mosaic in glass, specially for a portion of  
frieze for American Church in Rome.

## II. Diploma.

D. Tadolini e C., *Florence*, artistic majolica and terra cotta.Alberto Melillo, *Naples*, do. do.Luigi Caramanna, *Naples*, do. do.Società Musiva, *Venice*, mosaic in glass.Luigi Della Venezia, *Venice*, glass enamels used in mosaic work.Dall' Ara, *Milan*, terra cotta.Cetti e Figli, *Carenno Lario*, glass for scientific purposes.

## III. Diploma.

G. Macario e Figlio, *Turin*, artistic decoration in glass.Società Ceramiche Artistiche, C. Gai., *Pesaro*, artistic majolica.Molaroni, Vincenzo, *Pesaro*, do.D'Amato, Edoardo, *Naples*, do.Margaroto, *Venice*, terra cotta.Pruvini e C., *Milan*, do.Guetta Gius. e C., *Venice*, artistic glass.Candiani Napoleone, *Venice*, do.

Do. do. do. mosaic.

Tenca e C., *Milan*, artistic mirrors.

## DIPLOMA AWARDED BY THE SUPPLEMENTARY JURY.

Bonlini & Arbib, *Venice*, I. diploma, glass enamels used in mosaic work.

## SECTION B: JEWELLERY, &amp;c.

## MEMBERS OF THE JURY.

Sir John Bennett.

Mr. Sigfried Strauss, of Messrs. Backes & Strauss, Limited.  
Messrs. Hancocks & Co.



## I. Diploma.

- Giacinto Melillo, *Naples*, category A.  
 Luigi e Flli., *Venice*, category A.  
 B. Merlo e C., *Milan*, church vestments and gold and silver vessels.  
 Giuseppe Accarisi e Nipote, *Florence*, category C.  
 Arnaldo Salvestri, *Leghorn*, category D.  
 Francati e Santamaria, *Rome*, category E.  
 Giovanni Ugolini, *Florence*, category F.  
 Pietro Fiorentino, *Rome*, category F.

## II. Diploma.

- Agostino Boni, *Rome*, category A.  
 Luigi Pierret, *Rome*, category A.  
 Alessandro Bertolotti, *Paris*, category A.  
 Enrico Rinaldini, *Rome*, category B.  
 Egisto Sivelli, *Genoa*, category B.  
 Costantino Calvi, *Rome*, category C.  
 B. M. Criscuolo, *Castellamare*, category D.  
 Michele Piscione, *Naples*, category E.  
 Cav. Luigi Labriola, *Naples*, category E.  
 Fallani e C., *Rome*, category F.  
 Bargigli e Grazzini, *Florence*, category F.

## III. Diploma.

- G. B. Cristofanetti, *Rome*, category C.  
 Raffaele Costa e C., *Genoa*, category D.  
 Domenico Pascoli, *Rome*, category E.  
 A. Montelatici e Figli, *Florence*, category F.

## SECTION C: METAL WORK.

## MEMBERS OF THE JURY.

- Mr. Henry Baily.  
 „ Edwin Heteber, of Messrs. Winfields, Limited.

## I. Diploma.

- Donato Bastanzetti, *Udine*.  
 De Luca, Carmine e Figlio, *Naples*.  
 Ing. Francesco de Poli, *Vittorio*.  
 Antonio Pandiani, *Milan*.  
 Cav. Alessandro Nelli, *Rome*.  
 Pietro Tis, *Venice*.  
 Prospero Castello, *Turin*.  
 Gaetano Smorti, *Florence*.

- Cesare Pertile e C., *Milan*.  
 Ing. Roberto Piscicelli Taeggi, *Naples*.  
 Giuseppe Calligaris, *Udine*.  
 Latino Movio, *Milan*.  
 Antonio Lora, *Vicenza*.  
 Gius. Michieli e Figlio, *Venice*.  
 Olivotti Lodovico, *Venice*.  
 Pellas Gius, *Florence*.

## III. Diploma.

- II. Diploma.  
 Conversini e C., *Pistoja*.  
 Sabatino de Angelis, *Naples*.  
 Salvatore Errico, *Naples*.  
 Fratelli Lapini, *Florence*.

- Fratelli Alfano, *Naples*.  
 Giovanni Biggi, *Rome*.  
 Enrico Fumagalli, *Turin*.  
 Fratelli Romani, *Milan*.

## Class XI.

## SECTION A: MANUFACTURES NOT OTHERWISE CLASSIFIED.

JUROR.

Mr. John Short.

## I. Diploma.

Enrico Vigevano, *Milan*.O. Committi, *Brienno-Lario & London*.E. Cetti, *Careno-Lario & London*.

## SECTION B: LEATHER WORK.

MEMBERS OF THE JURY.

Mr. F. J. Snow.

Mr. Trew E. Snow.

## I. Diploma.

Felice Franzì, *Milan*, for his excellent collection of portmanteaux, &c.Luigi Ferro, *Naples*, for an assortment of ladies' walking boots and shoes, fancy embroidered shoes, and gentlemen's walking boots.Filippo Avanzini, *Rome*, for men's glove button boots, cloth elastic sides, and ladies' glacé button boots and bronze shoes.Fratelli Martini, *Calci (Pisa)*, for the leather manufactures in purses, bags, straps, &c.Silvio delle Sedie, *Calci (Pisa)*, for dyed roans.Giovanni Spissù, *Cagliari*, for tanned leather hides.Marcello Casarino, *Staglieno (Genoa)*, for tanned leather hides.Carlo Mongini, *Turin*, for an assortment of ladies' walking and evening boots and shoes, and gentlemen's walking boots.Sebastiano Boccardo, *Genoa*, for tanned leather hides.

## II. Diploma.

Alfio Scandurra, *Catania*, for gentlemen's walking boots and shoes.Melchiorre Vinci & Sons, *Palermo*, for men's high-legged riding boots and an assortment of general walking boots.Pietro Serralunga, *Biella*, for his specialties in leather.Domenico Greco, *Turin*, for gentlemen's walking boots and rough grain boots.Fratelli Piciché, *Messina*, for tanned leather hides.

## III. Diploma.

Costante Ferriguto e Figli, *Padua*, for men's rough Levant boots for peasants.Antonio Manetti, *Turin*, for men's rough boots and women's lasting ditto.Cavaliere G. Pierni, *Leghorn*, for men's russet shoes for military use.

## SECTION C: BROOMS AND BRUSHES.

MEMBERS OF THE JURY.

Messrs. J. A. Rooney &amp; Sons.

## I. Diploma.

Pasquale Cometti, *Borgoricco (Padua)*.

## II. Diploma.

Antonio Piovesan, *Nervesa (Treviso)*.

## SECTION D: BATHS.

JUROR.

C. Hayward, Esq., of Messrs. Shanks &amp; Co.

A first-class diploma to Signor Annibale Callarotti, of Turin, for his sitz and needle baths.

## Class XII.

PRODUCTS OF THE SEA; NAVAL ARCHITECTURE; FISHERIES, &amp;c.

A first-class diploma with special mention was awarded to the Ministry of Marine for its splendid exhibit of naval models.

## Class XIII.

EDUCATION AND ITALIAN INSTITUTIONS.

This class was examined by the jury appointed for Class VIII., *quod vide*.

## Class XIV.

MUSIC AND MUSICAL INSTRUMENTS.

MEMBERS OF THE JURY.

Mr. Thos. J Brinsmead.

,, Isaac Barrow.

,, Edward R. Terry (Messrs. Chappell &amp; Co.)

,, John Hopkinson.

,, A. J. Hipkins.

## I. Diploma.

Ricordi e C., *Milan and London*, for musical publications.Simonetti, Francesco, *Naples*, for his pianista.Trevisan, Girolamo, *Bassano Veneto*, for violin cords.Melegari, Enrico, *Turin*, for string instruments.Platania, M., *Naples*, for various compositions.Ajello, Giuliano, *London*, for vertical pianos.Ducci, Carlo, *Florence and London*, for pianos.

## II. Diploma.

Caldera, Ing. Lugi, *Turin*, for Calder harp (new instrument).Gavioli & Co., *Paris*, pneumatic pianos.Giudici e Strada, *Turin*, for music and musical instruments.Tromba, M. T., *London*, for mouthpieces for brass instruments.Marchetti, Enrico, *Turin*, for a violin.Degani, Enrico, *Montagnana*, for system of repairing violins.Celentano, M., *Naples*, for excellent mandolinets.Ducci, Carlo, *Florence and London*, for publications.

## III. Diploma.

Blanchi, F., *Torino*, for musical publications.Mezzetti, Flli., *Budrio*, for ocarine.Conversini e C., *Pistoia*, for assortment of special musical instruments.

## Miscellaneous.

## DIPLOMAS AWARDED BY THE SUPPLEMENTARY JURY.

## LIST OF AWARDS FOR UNCLASSIFIED EXHIBITS.

## I. Diploma of Honour with Special Mention.

Ministry of Agriculture, Industry, and Commerce, *Rome*, for a magnificent collection of samples.

Ministry of Marine, *Rome*, for splendid collection of naval models.

Corps of Royal Mining Engineers, *Rome*, for its splendid collection.

Felice Bottino, *Genoa*, for mill stones.

## I. Diploma.

Achille, Robbiati, *Como*, for vegetable ivory buttons.

Edoardo, Tacchini, *Palazzolo sull' Oglio*, for buttons in general.

G. Sardi & Co., *Venice*, for organic and inorganic manures.

Angeli, Bignotti, *Milan*, for iron wire.

Lavoro & Carità, *Naples*, for embroidery and straw-work.

## II. Diploma.

Alesio, Sofia, *Messina*, barrels.

Andrea, Gastaldi, *Turin*, guano and manure.

Zuccato & Wolff, *Venice*, typograph.

Cav. Garnier, Valletti, *Turin*, artificial fruit.

G. Zucchi, *Milan*, targets.

T. Lemoigne & Co., *Milan*, corks.

G. Canavesio, *Turin*, coffee machines.

Cesare Marchini, *Fiesole*, straw-work.

Alessio Maffiolini, *Rome*, horse-shoes.

F. Viola, *London*, tailoring.

Gallantini & Rizzieri, *Turin*, sausage machines.

## III. Diploma.

Luigi, Rossa, *Vercelli*, for chicory and coffee.

Emilio, Ferrari, *Turin*, for a mechanical bust.

## REPORT OF THE WINE JURY.\*

*To the Members of the Italian Chamber of Commerce in London.*

GENTLEMEN,—Having at length finished completely the task you were good enough to impose upon us as Jury for the Italian Wines, Spirits, and Liqueurs, and having duly handed in our awards for the several Diplomas of Honour you placed at our disposition, we ought perhaps to consider our function at an end.

We have thought, however, it would at least be accepted as a courteous tribute to the efforts of your countrymen to extend the happiest relations of commerce, if we endeavoured to place upon the records of your very enterprising

\* Owing to the importance of the subject of "Italian Wines," some of the more salient remarks, to which it is advisable to call the attention of the reader, have been printed in Italics.

Exhibition a few notes in relation to our tastings, which may at the same time prove to be interesting to some of your people in Italy, and possibly useful at a future time to those who may desire to initiate another and similar Exhibition.

We could not approach the tasting of Italian Wines, under the circumstances in which they were presented to us, without feeling that the task was as difficult as it was likely to be unsatisfactory to all concerned, unless the recognised *modus operandi* of judging Wines without prejudice was carefully arranged and rigidly adhered to.

Too frequently Medals, Diplomas, and Awards, as doubtless you are aware, have been given so perfunctorily and so recklessly, as to discount their value in the eyes of the world.

Too much tribute and regard have been paid to houses who, while no doubt deserving every honour previously obtained, have not always kept their brand up to the standard to which an almost daily competition was legitimately and naturally enforcing them.

*The religious worship of the rising sun was not always observed, if indeed it was not viewed with a suspicion of its possible heresy.*

*We therefore resolved to taste all Wines without reference to their titles or to the names of growers and shippers.*

*Diplomas were consequently given to anonymous samples, solely and wholly upon the merits of the Wines themselves so presented.*

*By this simple and obviously fair process of elimination another great defect of these awards has, we hope, been avoided.*

Hitherto medals have been given for one or two articles, and these have been indiscriminately attached to others of the same proprietor to which the award had no reference.

Wine varying as it must by reason of soil, climate, and aspect, to say nothing of the more or less intelligent care and treatment it may receive, cannot be assessed at an uniform level of excellence, nor, in our judgment, can any one house monopolize the whole values of a district or a country.

Your jury have, therefore, sought to give Diplomas to such particular Wines as are named in the award, *and to these only*; and we shall ask you to convey this notification, if you agree with its justice and the limit of its application, to the several successful competitors.

This system may perhaps have involved a more lavish expenditure of your much prized honours, but you will better understand the reasons which have guided our actions after these observations.

Again, we must record that, accustomed as we are to the survey and tasting of wines, the task you allotted to us was, as to its extent, of a magnitude altogether unexpected.

We believe we have had under our review some 700 or 800 samples.

*Nevertheless, we hope your Italian exhibitors will come before the markets of this country again, not only as competing amongst themselves, but as challenging the other Wine-growers of Europe and the world of Wine.*

We would in such case suggest that, before exhibiting, counsel should be taken between the executive, the exhibitor, and those who will have to pass judgment upon their products, so that a closer organisation of details may exist.

By the application of a little technical judgment, guided by experience, in

unison with the wishes of exhibitors, not only could the labour of tasting be simplified and thereby lightened, but the dangerous mistakes to which even experts are liable in the sample-room might be minimised, if not avoided altogether.

We are of opinion that to every Wine should be affixed a *selling price*, as being the simplest test of market value. That in order to prevent any undue attrition with trade interests by unreasonable or accidental publicity, such price should be enhanced by a certain percentage, to be fixed by the Chamber of Commerce or the Executive Council, admitting a good but legitimate profit as necessarily due to the trade intermediaries of distribution.

It is obvious, for example, that a Wine at £10 per hhd. would be found to take preference of another, which, though similar in character, could be purchased for one-half the price, while, on the other hand, it is quite within the range of experience that a Wine 50 per cent. cheaper than others might carry a "double first," and that possibly upon an assessment as to merit enhanced by combination with a consideration of its price.

*We merely desire to offer this and similar suggestions in order that, as the question of Italian Wine cannot, will not, and we feel ought not to be allowed to slumber, the next survey will result in a statement of facts, figures, and opinions even more satisfactory to serious workers than we can perhaps make them in the limits of this particular report.*

Another point we trust you will permit us to urge.

In these hyper-sentimental days, when the *burning question of temperance*, as it is called, is on every platform, *purity of Wine* becomes a factor of excellence of inexpressible value and repute.

The handiwork of nature being more cunning than that of man, a jury would especially after a more intimate study of your Wines, be able to detect the fanciful and foolish addition of roots, fruits, sugar, or other extraneous flavours to Wine, but it should in future be a condition that no spirit should have been added to Wines classified as containing nothing but that which is indigenous to them, and in all cases the natural or unnatural alcoholic force should be exactly stated on each sample submitted.

In many cases exhibitors, upon request, kindly submitted their samples to our customary market test, with results at once interesting, satisfactory, and encouraging.

In like manner we were furnished with the prices of many of the Wines, and in this particular again we have been agreeably and usefully instructed.

We respectfully suggest that it would at all times be well to have a certificate of origin authoritatively furnished with each sample.

Not that we have any very considerable doubts on the subject, so far as these tastings are concerned, but we feel constrained to record that in one instance certainly we had placed before us by an Italian house under Italian names, Wines which were unmistakably the produce of Portugal, Spain, and France.

We will ask your permission to decline to give the name of the firm in question, content with pointing out a danger of commercial trickery, against which in future you will probably desire to protect yourselves.

Further, so admirably, so courteously, so fairly, honourably, and earnestly have your exhibitors placed their Wines before us, that, while anxious to be just

and candid ourselves, we would prefer that no taint nor breath of suspicion should hang over either the exhibitors or our own efforts, and we authorise you, if you think well, not to mention this paragraph in our report, if upon consideration you think it kindly, right, or politic to avoid allusion to an incident which, had it occurred earlier in the tastings, would have trebled the labours and would have sensibly increased the anxieties of your jury.

As to the Wines themselves, we wish to say a few words.

We had no sooner begun to taste than it was at once seen that a large proportion of the wines submitted were undergoing the process, more or less, of active fermentation, and we decided to place "*hors concours*" each and every one of these, as being what is termed unmarketable, if not in some instances quite unsound and unsaleable.

Admitting, as we are free to admit after this Exhibition, the exceeding value of Italy's raw materials, to wit, the juice of the grape, such material in its primitive stages can have no place in the markets of this country, and, we should think, very little chance in any other. Contracts run here upon the line that Wine, when shipped, should require merely the ordinary cellar treatment before being bottled and presented to the consumer.

We have neither the climate, the room, nor the technical skill, as a rule, available in our cellars to nurse Wine when crudely and carelessly shipped, scarcely to save it if going wrong. In such case Wine shipped too young and too soon may possess all the elements of fine development and still become hopelessly imperfect.

It is more than probable that the inconsiderate storing and handling of the samples submitted to us by inexperienced persons may have caused a disappointment to some of your exhibitors, solely on the ground of that common difficulty, to which we are all liable, by reason of the ill-condition, or imperfection of samples.

In justice to your exhibitors, allusion should be made to this, as it may account for the exclusion of Wines which ought otherwise to have been in the competition, and it will emphasise our previous suggestion that counsel should be taken with exhibitors before exhibiting, particularly as to the samples submitted.

The proportion of Wines we were compelled to reject on the grounds indicated must represent a loss in bulk of melancholy magnitude, if attributed to anything other than to accidental defect.

We implore you to make known to your countrymen, as mellifluously as your sonorous language will permit, our opinion that it will be impossible to realise the fruits of their efforts or their vines, *unless scrupulous regard be paid to the condition and more perfect fermentation of their Wines, before they submit them to competition or offer them for consumption.*

More careful attention, too, should be given to the selection of properly seasoned casks.

The prejudices of the British consumer are well known to those whose mission it is to face them, and nothing has done more to arrest the progress of Italian Wines in the estimation of our countrymen, than the imperfect and unnecessarily crude manner in which they have been too frequently shipped.

For *Marsalas* we opened a special taste.

Criticism upon shipments made by such old and respected houses as figure in this competition would tax as much the courage as the ability of this jury; still, by way of comment, we get ourselves to record a hope that the time is not far distant when Marsala shippers will be able to take advantage of the improving taste of this country, and ship their Wines with age and with the spirit only which is indigenous to the Wine itself.

Under the recent treaty with Spain, and the consequent adjustment of the tariff of duties upon Wines generally, this has now become possible, and the Sicilians, as well as the Spaniards, will do well to consider whether the time is not coming, if it be not already come, when the English consumer will have ceased to regard spirit and sweet as absolutely necessary additions to natural Wine. We submit the unduly stunted consumption of Marsala, as of Sherry, vindicates this observation.

As to "*Blending Wines*," of which you initiated a class, we have little very favourable to report.

The name "Blending Wines" was unfortunately ill chosen, and the Wines were inconsiderately shipped.

We feel strongly on this point.

The Wines of Italy—the representative Wines, so to speak—are so good, and are sufficiently prolific in quantity, that even in their own country we submit no attempt should be made to blend, alter, or defect them in any fanciful manner to a false or artificial standard of imaginary excellence.

Some of the sparkling Wines show great promise.

No Wines have hitherto been discovered that seem to possess inherent qualities which enable them to be made sparkling, except those from the valley of the Marne.

Italy has, at this Exhibition at all events, challenged the pretensions of Champagne, and we are of opinion that not a few of her sparkling descriptions, if those submitted to us be the true type, will in future compel respectful consideration even from the tremendous army of the successful shippers of the Champagne country.

The Wines in very many instances have been carefully prepared and judiciously shipped.

As to *Vermouth* we can only say it has been shown at this Exhibition to be good enough to be made a specialty for Italy. Our award of Diplomas in this class has given us much pleasure, as we think we see the probability of such a *Wine Bitter* being adopted by the fastidious palate of English consumers.

We wish we could say as much, or speak so hopefully, of Italian Liqueurs.

If words of ours could weigh with our friends in Italy, we should desire to discourage this useless advent of an impossible article.

Impressed as every Englishman must be with the "high art" of the Italians, even in matters of commerce, we cannot recognise in their Liqueurs the slightest merit either in their own fantastic originality or in the very indifferent copies of the fanciful manufactures of other countries.

In most cases the gravest defect is the palpable impurity of the spirit used.

Your Executive attendants, who so kindly assisted at our surveys, pressed upon us the desirability of completing our work by exhausting the Liqueurs, or we should have altogether avoided this, "the last straw," of about 150 samples



of eccentric concoctions, as putting too great a stress upon our physical endurance. Rescuing, however, some of the Liqueurs from the oblivion the others would have entailed upon them, we have awarded a few, a very few, Diplomas of Honour, and in future trust the "Liqueurs of Italy" may have the adjudication of a better qualified jury, probably drawn from chemists, grocers, or perfumers.

In respect of sundry samples labelled "Chartreuse," we should wish you to explain to the exhibitors, that this title is strictly protected to the proprietors of the Monastery and their successors, so that the sale of any but the genuine article being *ultra vires* we were compelled to decline to adjudicate upon them. Your Italian friends are probably not aware of the results of recent actions and of existing injunctions obtained by process of law in this country.

The attempt, on the other hand, to produce *Brandy* from Wine from Italy should, we submit, be steadily persevered in.

Grape Spirit of the quality hitherto furnished by France has become practically extinct.

California, Spain, Portugal, and other countries are making a tremendous and not altogether unsuccessful attempt to fill the vacuum for high-class grape spirit, made possible by the afflictions of France in her Champagne vineyards round Cognac.

Judging by the samples submitted by your Italian exhibitors, we hope they will not cease to continue their present efforts to supply that which, in the view of many, the human race will sorely miss both in health and in disease.

In conclusion, we feel we have so much to say on the subject of Italian Wines, that we must ask forgiveness for the length to which we have permitted the report to run. We might, indeed, at once plead extenuating circumstances for this, inasmuch as your Executive Council delegated to us a task of absorbing interest, and riveted our attention to it by samples of brilliant and unexpected promise.

Much has been done by Italy, but more remains to be done.

We might have contented ourselves with the pleasure of tickling the representatives of every section of your Wine Exhibition with the irresponsible language of fulsome compliment or commendation, and this we should, in all fancied courtesy, have been tempted to do, were it not for the fact that we feel our serious interest in Italian Wines very considerably enhanced by the experience you have been so kind as to afford us.

We trust in the near future the patriotic and legitimate aspirations of Italy, and our own expectations, will be fully realised.

We cannot close this report without asking you to acknowledge, on our behalf, the very courteous and valuable facilities we have received from Messrs. Pavia, Melis, and the other gentlemen, who were so good as to render us valuable assistance, despite the numerous claims that were pressing upon them in other directions; and at the worst, please permit us to assure you that, though Italian Wines might by some mysterious process of calamitous possibility never be heard of again, the remembrance of your kindly, as also of your hospitable, appreciation of our labours will well repay the exertions this, let us hope, auspicious occasion has called forth.

We trust, too, we shall not be violating any of the canons of custom or good

taste if we send a copy of this report to Mr. J. R. Whitley and the Executive Council, who have, upon every opportunity, made our work so easy and pleasant during our repeated visits to the Italian Exhibition.

LONDON, *August 20, 1888.*

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LECTURE DELIVERED BY MR. WILLIAM HUDSON IN THE CONCERT HALL OF THE ITALIAN EXHIBITION IN LONDON, 28TH OF SEPTEMBER, 1888, ON "WINE IN RELATION TO THE WINES OF ITALY."

The chair was taken by Mr. John R. Whitley, Director-General, who, in introducing the lecturer, said :

LADIES AND GENTLEMEN,—To tell you that Italy is a country which interests the whole of the civilised world is quite superfluous. The birthplace of Dante, Galileo, Michael Angelo, Raphael, and Volta has a right to be called the cradle of poetry, of the arts and sciences, the great fatherland of civilisation.

Now, when about a year ago I ventured to invite to this Exhibition the artists, the manufacturers, and the producers of Italy, I referred to the impossibility of judging, until all the various exhibits had arrived and been installed, in what way and to what extent each constituent of the wonderful whole which the name of Italy brings before the cultivated mind was to be displayed in the capital city of the modern Italians' warmest national friends and allies.

Now, however, the organisation of the Exhibition is not only complete, but the public have had the opportunity of examining and studying it for several months. The public can therefore judge of the forces of Italy, and comprehend the immense work of regeneration accomplished in the Peninsula during the last thirty years.

Thus the Exhibition has not only proved an advantage for Italy, but for all those from every quarter of the globe who have visited the first exclusively Italian Exhibition held beyond the boundaries of Italy; for they have been enabled to see how greatly Italy excels in the fine arts, and in her industries and products. But among the last-mentioned, wine claims a foremost place and our special attention. This precious product of Italy's soil has such intrinsic merits that one of the principal objects we had in view in organising the Exhibition, was to show how Italy may become an eminently wine producing country.

Several of the best experts in the matter of wines in the United Kingdom recently recognised this truth, when as jurors they judged the respective merits of the wines which had been sent to this Exhibition from every part of Italy.

Their verdict is so hopeful for the future of the cultivation of the vine beyond the Alps, that I have ventured to ask the chairman of that jury, my excellent friend Mr. William Hudson, in the interest of all those who like ourselves have at heart the introduction of pure wine into this country, to give a lecture on this most important subject, and thus to promote discussion on a matter of vital interest both for the English consumer and for the Italian producer.

Mr. Hudson has courteously consented to let us know his views on this subject. And if the result of this our meeting is that

“ . . . il raggio del sol che si fà vino,  
“ Misto all'umor che dalla vite cola,”

renders still warmer the friendship and draws still closer the bonds of mutual interest which unite Italians and Englishmen, I am sure that there is no one amongst us who will not rejoice thereat in his heart.

And now, gentlemen, I have much pleasure in introducing to you Mr. Hudson.

Mr. Hudson then spoke as follows :—

MR. PRESIDENT, LADIES AND GENTLEMEN,—I am not a lecturer, and yet have undertaken to lecture, but under circumstances which for me are so difficult and unusual, you will perhaps permit me to read a paper.

My subject is “ Wine in Relation to the Wines of Italy.”

The title means so little, while it affords scope for so much, that I shall take credit for one master stroke of policy at least in this arrangement, in that I shall be able to wander at will with delightfully inconsequent ideas, and thus reap the advantage of a roving commission without running out of a course sufficiently broad, even for an amateur performer like myself.

Mr. President might possibly have preferred that I should confine myself to Italian wines solely, for we are supposed (by a difficult effort of the imagination this season) to be surrounded by an atmosphere of all things Italian. And yet I feel convinced that for me, and I hope for you, my policy is the best, for wine in its general aspect, so much discussed, is really so little practically understood, that by attempting to dispel some of the mists which surround it we shall clear the course for the race of *vignerons* daily entering for competition, and Italy will assuredly not be last in any race for British support and all which that support and influence commands.

Trained to wine and wine tasting from my boyhood, I came by a happy, or an unhappy, accident to be chosen at the early stages of this Exhibition as one of the jurors for Italian wine. In due time elected to be president of a jury, who I felt were exceedingly well chosen, and with whom I was proud to be associated, it became my duty to stick very closely to this work. To our astonishment we found ourselves face to face with a mammoth task—to wit, we had to adjudicate upon some 700 or 800 samples of Italian growths.

I remember the gentlemen who represented both the Chamber of Commerce and the Executive Council at our preliminary meeting telling us the work would not take more than about two days.

As busy men we did not at that time appreciate the poetical license accorded to the light-hearted jocularly of the Italian character. It certainly took ten days, and very hard working days we found them to be. How we kept at it, and in health so long, under somewhat difficult conditions, will ever remain a mystery, to be only partially accounted for by the fact that upon every occasion, whether it were at luncheon or at dinner, we had our healths proposed by enthusiastic workers, and duly drunk in the wine of the Italian country.

Undoubtedly Italy has made a brave show of her wine products, a display which, if now properly supported, will never be forgotten nor neglected.

The wines themselves have, however, been dealt with in an exhaustive report, made to those by whom the jury were instructed, to wit the Chamber of Commerce and the Executive Council of this Exhibition. I should, therefore, unnecessarily occupy your time, perhaps, by alluding to the more technical aspect of the great wine display, except in very general terms.

I understand neither of those august bodies I have mentioned object to the publication of that report, which has indeed by courtesy been already furnished to the trade press.

The jury, I must say, were composed of serious men, and men whose experience had taught them to discard all pandering to prejudices for the occasion, and each, it will be seen, signed the report after due consideration, so that I cannot but feel grateful to the journals which have helped to ventilate a question which, at this juncture, interests us all so much.

I may say here to the honour and credit of those exhibitors who obtained Diplomas of Honour, they were submitted to a very tremendous and impartial test.

No one of the judges, at the time of tasting, knew even the name of a wine, of a grower, a shipper, or his agent. The wines were tasted upon that which is now known in the wine market as the O.N.P. system ("opinion, not prejudice"). This means that the samples were placed in a series of sentry boxes, as it were, behind a spring roller blind, with the glasses before them, but outside the curtain, and all were so placed by a totally indifferent person. In due time, and after repeated tastings, re-tastings, and references, the awards were made to letters or to numbers, the incidence of which was not understood until the results came to be submitted to the jury in committee and reduced to writing. Nothing could have been fairer, and I hope this statement of plan pursued will give the British public some confidence in the *bonâ fide* value of the diplomas for Italian wines distributed in this the 51st year of the reign of H.M. Queen Victoria.

I desire to record this at the earliest opportunity, as the business of juries at Exhibitions has not always been conducted upon such rigid principles, and in consequence medals and diplomas have failed to command the respect they ought to be made to deserve, as certificates of merit given by competent authorities selected from the best schools of merchant trading, and officered by men of technical experience.

And there is something more in this plan adopted by the jury for wine.

Hitherto, medals have been given to certain firms, and such medals have been affixed to every other article the house supplied, an appropriation of honour, I have always thought, which never could have been contemplated in the award, for the simple reason that, in all probability, many of the wines which bear ostentatious medals were never even shown at the Exhibition from which they purport to have issued. A gold medal, therefore, given to a firm has had little real and true significance. In contradistinction to this plan, my jury gave diplomas in each class or subdivision to a particular wine, and to that only, and we have reason to believe our recommendation in this respect will be adopted by the Chamber of Commerce for Italy.

If I were to attempt to systematise my remarks, I should say, let us consider briefly some of—

The claims of wine to our notice as a beverage,  
The reasons for hope in the future for Italian wines, and  
The difficulties of getting them into consumption.

We might, if time permitted, take counsel together as to the means of overcoming those difficulties, but that means a very big question indeed, and I can do little more, I fear, in this place, than acknowledge, first, the existence of them, and secondly, my belief that, like most other difficulties, they may be got over or got round.

I should wish to begin by saying that the discovery of wine, like the origin of many other important arts, is enveloped in the obscurity of the earliest ages of the world. In the history of ancient nations it has generally been ascribed to those heroes who contributed most to civilise their respective countries, and to whom even divine honours were often rendered, in return for the benefits which they had presumably conferred upon mankind.

But, without dwelling upon the traditions which have been handed down to us on this subject, it may suffice to observe that the use of it could not surely have continued long unknown, especially in those regions of the earth "where bloomy vines waved purple o'er the hill." It is possible the first portion of vinous fruit might have been pressed by accident, if not by design, and this, if allowed to remain for a short time undisturbed, would be found to have acquired new and surprising properties, while repeated trials would soon prove the value of the discovery. By degrees, no doubt, the method would be learned of preserving for constant use the beverage so obtained; and various processes would be resorted to for enhancing its grateful qualities, knowledge of the art would rapidly spread, and its simplicity would recommend it to universal adoption.

I think I remember to have read how some one else has somewhere said that Bacchus, after his education by the Nysean nymphs, traversed nearly the whole globe, introducing the culture of the grape and diffusing refinement wherever he went. This would seem to dignify Bacchus as a puissant god, whose assistance Italy should invoke in order to diffuse throughout the habitable globe one of her most valuable products, of which we have such varied specimens in this Exhibition.

My early impressions of Mr. Bacchus were, that instead of "introducing the culture of the grape and diffusing refinement wherever he went," he displayed a much more rollicking disposition, and spent a deal of his time astride a Barolian or Falernian barrel, apparently proposing everybody's health. Upon these occasions, too, his attire was classical and must have been somewhat cold; thence, probably, we may take it that we were not indebted to Bacchus anyhow for the introduction of wine into this inclement country.

Several writers of antiquity have been at much pains to describe the wines of their time, to detail the various modes of improving the flavour of them, of preserving them from deterioration, and of restoring them when spoiled. But I do not find the fermentation of the grape, the one thing needful to make wine, was ever conducted upon any well ascertained or fixed principles, and judging by our recent survey, I do not find our friends the Italians have made many discoveries or more than the average progress in this direction.

Its primary cause, like that of other chemical agencies, will probably always

remain hidden from our view, and we must rest satisfied with the knowledge of the principal conditions on which it depends, and by which the quality of its products are influenced.

Nor, for the matter of that, can any of the great operations of nature be said to be more complete.

Wine, then, let us be content to describe as juice of the grape, subjected to that which it seems must ever be considered to be the obscure phenomenon of fermentation.

We cannot get away from the fact, however, that the art of wine making consists in a knowledge of the fixed laws which govern that fermentation, and in a control or modification of them. Looking at it thus, the art assumes a more simple and systematic form, and it becomes a comparatively easy though still a most serious task to arrange the principal varieties produced from the grape according to their respective characters.

Having once ascertained the quality of the materials, and the conditions in which they are placed, the grower of wine can now in the majority of instances confidently predict the general result of his growth, and when it is found that the methods employed are defective, experience can often suggest the means of remedying imperfections and of giving increased value to the products.

It is clear, then, that wine has the recommendation of antiquity (for what that may happen to be worth), and it is equally clear that the art of wine making has not only engaged the attention, puzzled the wits, and provoked the enterprise of mankind in all ages—it has done more, it has given congenial employment to the sons and daughters of labour, while wine has ever formed a theme for the poet, the philosopher, and the historian down all time. But “the past and the future are nothing in the face of the stern to-day.”

It will be conceded that the culture of the vine was never so well understood as at this particular epoch, for art and science have never been idle in assisting to perfect the process of wine making, so rudely and yet so successfully initiated by the men of old; while in many countries, of the existence of which our predecessors never dreamt, the vine has, in recent years, been transplanted and cultivated, and its produce promises to become a considerable factor in the commerce of the world.

Upon these grounds surely wine deserves respectful consideration.

Gathering clouds impending over the horizon of commerce presage a summer storm of competition, which will burst, let us hope, into refreshing rains of bountiful supply to be absorbed by thirsty souls on a thirsty soil. The old wine-growing countries of Europe are, it is now seen, not the only countries that grow the vine and press the grape. The telegraph flashes the fact, cheap postage confirms it. Railways lay bare to the world numberless inland villages and vine-lands hitherto neglected or unknown, and swift steamers, huge carrying ships, bring their produce cheaply to our shores. Is this the time to hug our insolent insular prejudices, and to refuse even to look at the stores a bountiful Providence has showered at our feet? Let us try to believe that all which is, is not all that can be, that the actual is not all the possible, and then this meeting will not have been wasted time, nor will our considerations turn out to be fruitless.

I should, therefore, prefer to try to deal with the subject from a practical

every-day and useful point of view, by notes taken from the book of observation and formulated by the necessities of experience.

In Mr. P. L. Simonds' new work upon Popular Beverages, we are told that in one form or another we have to consume  $5\frac{1}{2}$  lbs. of water every 24 hours. Hence I claim that wine should be considered to be an article of food, an item of our daily diet. Why it has not been allowed to take its proper position is traceable to many causes, foremost among which we may place the violation of natural laws in its manufacture, the spoliation of natural taste by the unrighteous and unwise addition to it of free sugar and alien alcohol.

Despite the erection of county asylums, there are still left in our midst men who think (I fear they say it often without thinking): "You will never get the British public to drink wine," and having started with this blunder-headed proposition, they offer no reasons for their conclusion beyond the record of their own illogical and short-sighted presumptions, and they seem to be careful never to give the British public the chance of practically refuting them.

The French proverb says we may not discuss taste nor colour, but taste, the evolution of public taste, is a great factor in the question before us, so if we may not discuss, we may, perhaps, be allowed to glance in passing, at some few of the changes which have taken place in our own time.

There may be in this room those who will remember, for example, the port wine of the past, that early bottled, sweet, full-coloured, highly alcoholised, indigestible, manufactured liquid, which contained very little less than 38 per cent. of proof spirit (not of course its own), or nearly double that of Italian wine, which our dear deluded forefathers "sat over," and upon which light and elegant liquor of those times, they acquired the reputation—the glorious reputation then somewhat prized—of being two or three bottle men. We have changed all that.

To-day brings evidence that some of the best authorities upon gout, for example, absolutely recommend port wine as a valuable stimulant, but the port they recommend is of a very different order to the port of the past—it is old, light, tawny, well and gradually fermented wine.

So we note here one of those instances of a revolution in taste which go to make progress in light and natural wine possible of belief.

I should not wonder if the spirit of progress makes it possible ere long for the consumer to believe the present fancy prices of Champagne may be held in check by the sparkling wines of Italy. They are dangerous rivals, believe me; they hover on the flanks of France, and threaten to repeat a well-delivered attack upon a huge and not altogether justifiable monopoly.

In conclusion, the advancement of public taste is registered by the unmistakable barometer of that public opinion which sooner or later must assert itself.

I know too little of beer to contest its merits far, but I do know that porter has gone out this many a day, and fourpenny (or light) has reigned in its stead. Indeed, the field is well-nigh held by German lager beer, the lightest and most perfectly fermented article, I venture to think—but only to think, mind—of modern times.

These few instances must suffice to show the possibility that even in liquor, that which has been done may be done again and again, and they testify that

every cycle of change has been in favour of good taste, and all changes have been on the side of lightness and purity.

Professor Leone Levi, and other authorities, commercial and statistical, attribute the general depression and deflection of trade, in this country at all events, to the fact that as a rule men never get themselves to recognise the changes which have been going on so silently in their midst, even during the past generation, and consequently they make no corresponding effort to adjust themselves to the altered condition of affairs. Thus it seems to me to be necessary to use every effort on the one hand to arouse the slumbering energies of a too apathetic class of traders.

At the threshold of our considerations, however, we are met, in apparent opposition, with a great popular sentiment in antagonism to wine, and to that which is somewhat contemptuously termed "the liquor traffic."

No sensible "man of the world"—I use the phrase in its truest signification—can have much sympathy with that new order of nuisances called rabid teetotalers. They are frequently as mistaken in their opinions, I believe, as they are intemperate and injudicious in the expression of them.

I speak only, of course, of that brass band, green sash and banner division of blatant blunderers, who, with trumpet flourishes of insolent persistency, seek to bring down the walls of other men's citadels of enjoyment and legitimate beliefs by the mere clamour of intolerance.

All the same, I honour the quiet, unobtrusive, but earnest worker who conscientiously believes that total abstinence on his own part is the only method of insuring the like self-sacrifice on the part of his weaker fellow men. In this view even the blue ribbon, that gentle irritant, that inane insignia, may have its advantages for the cause, although some of us may not appreciate its use and purpose altogether.

Truth lies, it is said, between two extremes, and I doubt not the result of the labours of conscientious workers for the extinction of the vice of drunkenness, and even of excessive drinking, will be found ultimately to produce a truer temperance, without total abstinence, and a more intelligent use of the gifts of Providence.

I am able to say that, during a long and busy life in wine, aye and in spirits too, I have seen more closely and more correctly the results of the abuse of strong drink than most who claim to know so much about the subject. I have seen so much healthful, enjoyable, so much legitimate use of wine that—well, that I am here to-day to speak of wine, and yet to promote, I trust, the truest interests of temperance in the use of it.

Surely we all want "something to drink"? I presume that proposition will give rise to no argument, much less to dissent.

There are those who think we ought to drink water, varied only by different and diverse combinations, of eccentric manipulation, of highly seasoned syrups. No one doubts the value of water after all. The majority think, however, it is better there should be occasionally something in it. What is that something to be? is the home-spun question of the day. I would wish to say, Wine. I venture to think, as a beverage, there is nothing so wholesome and so refreshing as wine, unless it be wine and water. I suppose, speaking generally, we are the only nation that affects to despise the consumption of wine with water, and



here, certainly, Italy steps in to help us; for her wines, at the worst, are assuredly adapted for this purpose, whatever their epicurean value may ultimately be found to reach.

The one great Britannic prejudice is in favour of beer. Now, beer, "brutalising beer," as it has been somewhat wrongfully called, is at best a crude, imperfectly fermented, unfinished article. The brewing of beer is generally carried on—and even then it is not completed—in the human stomach.

Nor was the human stomach at one time, in Great Britain, unequal to the mammoth task imposed upon it.

The ploughman formerly followed the plough, and then, perhaps, could drink that which the farmer or local brewer of the period provided for his refreshment, without danger, and perhaps, in some instances, with positive advantage to his hard-worked system—so could the haymaker, so could the dock-labourer, and the like.

But now machines have taken the place of manual labour, not only in the workshops, but in the fields, and brain power is to a great extent substituted for muscular power. Thus, to the old class of labourers has succeeded a new class that can scarcely be expected to digest and assimilate beer. Another set of physical faculties altogether are called into play, requiring stimulants of some other kind.

Multiply their cases by millions, and then by 365, and you get some notion of the demand there should be among the working classes for a mild stimulant and certain reconstituent like pure wine.

Then why (not being too bigoted), I say again, in common with other nations, should we not encourage and facilitate a people in drinking wine, particularly wine with water? It can be had cheaply enough, in reality as cheaply as beer, and from Italy, we have seen, copious supplies can be drawn.

The alcoholic force of beer is upon the average, it may be roughly stated, 10 per cent. In other words, it contains say about 10 degrees of proof spirit. Italian wines contain probably an average of 19 to 22, or even so much as 26 degrees. If, therefore, alcohol be desirable, as I venture to believe it must ever be, wine diluted with an equal amount of water would provide the same amount of alcohol as beer, and would provide it of the best character and in the best and most legitimate combination.

Beer, however, has somehow or other got itself to be believed to be what is vulgarly called "*the National Beverage.*" Most persons carry the question no further than they did years ago; they are at no pains to think it out, but content themselves with the prejudice—it never rises to the dignity of a belief—that you will never get the British working man, even the working man of to-day, to drink wine, much less wine with water.

But let us admit the popular prejudice in favour of beer. We have seen greater prejudices lived down. The public, the consuming public, travel now and have their eyes open, their views enlarged by contact with men of other nations they visit, and who in return visit them—let us not forget that.

Exhibitors have done their best at this Exhibition, and the remembrance of 1888 will be a monument to their energetic patriotism, whatever be the ultimate result of their efforts. Italy, if she has done nothing more, has vindicated her right to be classed amongst the wine-growing countries of Europe and the

world. Her wealth in mere money is not, we are told, in proportion to her ambition; this is not an uncommon complaint, but she has a people who share with the Scotchmen that invincible clanship which binds them together, and that economy of resource which, when once enlarged, becomes an irresistible fulcrum of success. She has made good progress of recent years with her wines in the best, though not in the widest, channels.

I am loth to mention names, as I might unintentionally exclude those I should have liked to chronicle, but Italy has sent a phalanx into our midst of her trained, hard-working, genial sons, and they will not be denied.

Gancia, the Burgoyne of Italian wines, Curtopassi, Scala, the types of progress, Egidio Vitali, Grassi, and such men have done much for their country in one direction, and who shall gauge the value of the labour in another sphere of the patriotic Monicos, Romano, the Gattis, Sangiorgi, Pratti, Previtali, and others, who in tenor tones of Italian harmony do their "level best" to keep their Fatherland before a short-sighted but, nevertheless, appreciative world?

"One swallow, however, maketh not a summer."

The cause of pure wine, of cheap wines, from Italy, as elsewhere, is mainly hindered by the difficulties of distribution.

The distributors to the British public are, or should be, the licensed victuallers, our own much-abused countrymen.

I shall not spare them the customary abuse.

Unfortunately the very conditions under which these gentlemen hold their properties, and indeed their commercial lives, in London are terribly opposed to the selling of wine, while in the country the condition of commercial serfdom to which the publican is subjected is even worse.

I really do not yet see very well, I confess, how the British public can obtain cheap wine to a sufficient extent without the distributive agency of the licensed victualler, or some similar licensed intermediation.

In arrest of their help for the cause—as a cause—of cheap wine and good for the people, the licensed victualler is, generally speaking, practically, by loan or landlordism, under the thumb of the brewer, whose purpose it is obviously to sell his beer, and beer only. That fiat it is the mission of the licensed victualler to carry out. Therefore the national beverage of the working man is compelled to remain pretty much what it was before railways ran. The national beverage—Bass and Guinness notwithstanding—is "four-ale," the brewing of which highly scientific liquor, if commenced on Monday, the 1st, is finished, consumed, and paid for on or about the 5th of the same month or thereabouts. Can this mean properly fermented liquor? Can the consumer accustomed to so crude a beverage as this be easily converted to the use of wine?

The brewery magnates, having legislated loans, mortgages, prices and qualities at their respective breweries, go down to the House of Commons to give an extra screw to the licensing laws for the preservation of a magnificent monopoly, and for the intelligent and progressive supply of the public wants, according to brewery lights and in harmony with the brewery interests. What chance of competition can the wine of any country have under such auspices?

Next for the good of public-house distribution comes that other presiding genius of strong drink—that bar sinister to progress at and over the bar—the

gin distiller. These gentlemen also lend much money, and take what is called a second charge for their loan upon the public-house, of course securing the supply of spirits, notably gin, whisky, and sometimes possibly some sort of wine, and that rarely or never cheap and light and good.

Generally, however, some other energetic and adventurous attaché to or collector for the greater house stipulates for the supply of wine, by virtue of his having negotiated a loan to the publican on behalf of his principal, or having taken it on his own account, and constrains, if he not does compel, the free Briton to supply himself and his customers with "port" and "sherry,"—he knows scarcely any other wine, for certainly under such a system an educated taste is an impossibility.

Attracted by barbarous bannerets, such as "Iced Claret," tempted by the equally artistic suggestion of "Hot Sausages," for example, or some such ensign of refreshment on a public-house window, a stray member of the public body may perhaps be induced to try a little "Chateau Lafitte," or something by description equally grotesque, at 3d. or 4d. per glass. Then says the licensed distributor: "The public will not drink your—adjective—adjective stuff. With me it's beer, gin, and whisky: I sell a lot of port over the counter, a little sherry, and less claret, but my customers don't want none of your light Italian rubbish."

What hope can we hold out from these the existing sources of distribution that the beautiful products, reaching us through unaccustomed channels, will be *seen*, much less drunk, if my contention be right, that the function of dissemination among the masses is mainly in the hands of men, mighty, and powerful, and wealthy, withal, but whose power of trading freely in a country of free trade is as limited, out of the groove laid down by vested interests and by iniquitous custom, as is that of the traffic in slaves, watched by our cruisers on the coast of Africa?

It is of no use magnifying exceptions which go but to prove the existence of a rule, nor, on the other hand, superficially settling a difficult problem by saying the public are content with that which is supplied to them—that they do not want cheap wine. *They do want cheap wine*, and this is just the period wherein to introduce it.

I have seen it partially proved by sales of good honest wine under the new tariff of duties, at 1d. and 2d. the glass, strangely enough, though rarely enough, through the enterprising intervention of unfettered publicans. Poor mechanics, seamstresses, and washerwomen have fetched this wine away from public-houses in jugs, and let us hope, as I think, have consumed it with their families at their homes. Poor clerks with wives and children, not paid so well as the working classes, have gladly taken the wine at 9d. the bottle, and for all the practical purposes of hygiene have satisfied their needs as substantially as they could have done with wine at twelve times the price. So far as the experiment has been tried, I can vouch for its unquestionable success, and I for one am convinced the British public *will* drink wine if they can get it cheaply and in convenient measure.

Italy teems to-day with wine by which the problem can be solved.

It has been said, and experience confirms the opinion, that the best trained men of business emanate from the drapery warehouses or Manchester school. It is

common information, I believe, that in the "dry goods" line manufacturers are at this time designing, if not absolutely offering for sale, materials to be worn in the fashion next summer; the winter goods having been already "placed."

Highly intelligent and chosen men of energy direct these movements, and in consequence the most astonishing and wealthiest branch of the commerce of the country thrives and grows. The fashions of other countries, if not mysteriously forestalled, are sought for and adopted, the fabrics of other lands are secured and imported or surpassed by our home manufacturers.

What, as compared with this notion of British enterprise, is the attitude of the wine merchant? Contemptuous indifference as regards the importation of wine not coming from the afflicted and diseased—if not the effete—wine-growing countries of Europe, and the idea of introducing anything new in wine is preposterous in their view! Your dry goods man offers you "stripes" this year, because you had "checks" last; "bugles and buttons" to-day, because feathers and spangles are played out. He does not wait till they are "asked for," as does the merchant of wine, but offers them as an inducement to purchasers whose tastes he has watched keenly and intelligently, and thus he creates and leads a demand which he knows to be at once as volatile and as tractable as it is profitable to supply.

*Create for us a demand, and we will endeavour to supply your wants and wishes,* say the wine distributors of to-day, the descendants of the men who, afore-time, went far afield, fearless and energetic, without our facilities, and vindicated their title to be called to the dignity and usefulness of the British merchant.

We can feel for the purse-bound licensed distributor, whose intelligence is made to succumb to the pressure of the almighty dollar, but we expect more from those who call themselves merchants, and whose part it ought to be to lead public taste, to encourage its growth, and to supply the means for its gratification.

Heaven save this hitherto commercial country, and, by some celestial intervention, stimulate enterprise and remove this much bemoaned dulness of traders which paralyses trade.

The wine display at this Exhibition must be for ever remembered as evidencing a determination by Italy to share more largely than ever in the commerce of the world, and to utilise under conditions favoured by modern development those splendid gifts of Nature of which her country can so surely boast.

Still less can it ever be forgotten how anxiously, how energetically, how patriotically, may I say how successfully, those gentlemen have struggled, who are the founders and supporters of this Italian Exhibition, not only in the cause of wine, but in every interest of the Italian community.

This is not the place wherein, nor are mine the lips whereby, due honour can be conveyed to those gallant gentlemen who have laboured in the cause of Italy. I trust we may all live to see them recipients of honours they prize above all others by the gracious favour of their beloved monarch, that bold, courageous, charitable, chivalric king and Christian gentleman, who holds in his hand the wills of his people and in his heart the enthusiastic affection of his loving subjects.

But, Sir, there is yet one other tribute to which Italians are not insensible,

namely, that which I now tender them through you, the respectful sympathy and regard of all true-hearted Englishmen.

The aspirations and vicissitudes of Italy have ever been of interest to all who strive to be free, and to use their freedom for the common weal.

Side by side our people and kindred have fought and (though Heaven forbid) may have to fight again, but the battle of life we wish to see perpetuated is that honest, holy strife of progress and civilisation which brings into kindest contact men of all countries and climes, resulting in those victories of peace much more renowned than war.

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EXTRACT FROM *LANCET*, OCTOBER 13, 1888, ON THE SUBJECT OF WINES.

“Those who believe that in cheap pure wines rests the solution of the temperance problem will have to fight the beer and gin monopolists. For the moment, not only is it impossible to introduce reform in our drinking customs through the public-houses, but such wines as the publicans sell are either so dear or so bad that a prejudice against wine is, it would seem, purposely engendered. Fortunately good sense and good taste are gaining ground, and travelled Englishmen at least are creating a demand for wholesome and cheap wine, which, but for artificial obstacles, could be obtained as easily in London as in Paris and the north of France. Of late years the destruction of so many French vines by disease has rendered this somewhat more difficult. But now we are assured that Italy can make up and, in fact, more than compensate the deficiency. This is undoubtedly good news, and merits the earnest attention of all true advocates of temperance. When the juice of the grape is allowed to ferment naturally, and no artificial means are employed to hasten the fermentation, when no alcohol is added to the wine, and it only contains that which the process of fermentation itself produces, and when the wine is not artificially sweetened, we have a beverage of great utility as a stimulant, and which, as a stimulant, does the very minimum of harm. A population that drinks only such wines rarely produces a dipsomaniac. To engender a taste for such wine, to supply it at a price and in a manner accessible to all, is to substitute a wholesome drink for what is now too often but rank poison. If this reform could be accomplished, we should have realised in a very agreeable manner a practical solution to the great drink problem. The number of drinkers would so decrease that the advocates of total abstinence would be reduced to the position they actually occupy in the wine-producing countries, where teetotalers are at once unknown and unnecessary.”

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PROPOSALS FOR THE DEVELOPMENT OF THE FOREIGN TRADE IN ITALIAN WINES MADE BY MR. JOHN R. WHITLEY, IN NOVEMBER, 1888, AT A MEETING OF ITALIANS INTERESTED IN THIS IMPORTANT QUESTION.

For several years past Italy has been actively endeavouring to find out how she can best turn to account her chief national product—Wine.

On the occasion of a lecture kindly delivered on my invitation, this year, at the Italian Exhibition in London, by Mr. William Hudson, the best known judge of wines in the English market, I stated that one of the chief objects of the Exhibition was to enable those who were interested in the Italian wine business to develop this trade fully both in Great Britain and, through the London market, in other parts of the world.

The Italian Exhibition held in London has enabled the English public to become acquainted with, and to appreciate, Italian wines more and better than has ever been the case before.

Now, I am of opinion that Italy should not omit to avail herself at once of the reputation gained by her wines in England through this year's Exhibition, by making every effort to place these wines still more within the reach of the English public, and by not only maintaining, but increasing the favourable impression that has been made.

I would therefore propose that a well-defined plan should be laid down for the formation of an Association, larger, more comprehensive, and of a more practical character, than any that has yet been attempted in Italy for the development of the wine industry.

The capital should be ample, and (seeing that the sales would take place in England) should be for the most part in English hands, for there is no doubt that where the parties interested reside, affairs are better looked after, and that he who risks his capital keeps his eyes open for his own and his clients' advantage. Nevertheless, a third or fourth portion should be reserved for Italian capitalists.

In brief, the aim of this Association may be summed up under the following heads:—

1. To establish six principal centres of production in the Peninsula.
2. To purchase and collect those large quantities of wine which at present, unhappily, block the cellars of the small proprietors, who cannot succeed in finding a remunerative market.
3. To collect these quantities of wine in the said centres, and form say six different types of them.
4. To open in London, where the chief centre of affairs would be, a dozen retail establishments, and at least one in each of the principal towns of England (about 30), where Italian wines, either "neat" or prepared to suit the local taste, could be obtained generally at a nominal price of about one penny the glass.
5. To find out the most practical means of making known the best types of Italian wines, not only to the wine merchants in England, but to the clubs, hotels, and the various classes of society in general.

Now, in order to be able to do all this, what is wanted is capital, because it is further necessary that the few small companies which now carry on the Italian wine trade in England, should be absorbed by this large Association which I propose to you, in order to make sure of being able to form and maintain constant *types* of wines.

What is further wanted, is a general consensus of public opinion, an enthusiasm, I would almost say, in favour of the enterprise; that enthusiasm, I say, which arises from the determination to break down all barriers which oppose

the opening of new markets to our products, more especially among the wealthy and crowded populations of Great Britain. We, therefore, want order and clearness in our planning, but also enthusiasm when carrying out our plans.

And Italy will have all the more reason to be proud of this praiseworthy enthusiasm, because by inundating, so to speak, England with her wines, she might in a large measure banish from the midst of the English working classes the sad vice of drunkenness, offering to them, instead of poisonous compounds, a wholesome and refreshing beverage.

In this country, and at this moment, no industry is so ripe for complete development, so eager, I might almost say, to offer itself for a magnificent development as the wine industry.

Therefore, gentlemen, allow me to suggest to you to select at this meeting a not too numerous committee, which may accurately examine these ideas with me. In this work, which promotes the good of the nation, the frank and hearty assistance of the Government and of individuals is necessary; and if you, gentlemen, will formulate proposals which shall comprise such positive and real efforts as to induce the Government to facilitate the enterprise, I pledge myself to submit the matter to the consideration of my friends in England, according to the programme I have sketched; and I do not hesitate to say that I would find the necessary capital.

When this is obtained, something further will be necessary, viz., an energetic, intelligent, and honest administration. And may I add that Italy would then have reason to be grateful to such an Association as I propose? I confidently venture, moreover, to declare that the Government itself will find in the project a way of escape from many responsibilities and anxieties; for once the small proprietors and peasants know that they have a sure and constantly remunerative market for their products, it would follow that the crises now so frequent among them, with the misery they involve, will not fail to disappear.

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# THE FRENCH EXHIBITION.

LONDON, 1890.

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## GROUP IV.

*Minerals, Metallurgy, Machinery, Horticultural and Agricultural Implements, Electricity, Railways, Coachbuilding, Architecture, Building Materials.*

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*Chemical and Colonial Products, Perfumery, Applied Chemistry, Pharmaceutical Products, Medical and Surgical Appliances.*

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*Vice-President.*—M. Galante.

*Secretary.*—M. Chassaing.

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## GROUP VI.

*Education, French Institutions, Art and Educational Materials, Paper, Printing, Bookbinding, Engravings, Photographs.*

*President.*—M. Octave Doin.

*Vice-President.*—M. Layus.

*Secretary.*—M. R. Sandoz.

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*Vice-President.*—M. Follot.

*Secretary.*—M. Millot.

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*Artistic Industries, Jewellery, Bronzes, Ceramics, Enamels, Watchmaking, Wrought Metals, Goldsmith's Work, Mosaics, Glass and Crystal Works.*

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*Vice-President.*—M. Flamant.

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*President.*—M. Dècle.

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*Members.*—MM. Boin, Durand-Leriche, Flamant, Hubert, Lahaye, Vuilleret.

## Class 2.

*President.*—M. Vidie.

*Secretary.*—M. Lamaille.

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*President.*—M. Thierry.

*Secretary.*—M. James Vidie.

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*Articles de Paris, Miscellaneous Industries, Toys.*

*President.*—M. Tarbouriech-Nadal.

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*Members.*—MM. Boudinet, Cormier, Degouy, Girard, Houlet, Loonen, Lucas, Vuitton.

## GROUP X.

*Products of the Sea, Fisheries and the Chase, Naval Architecture.*

*President.*—M. Pillois.

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*Secretary.*—M. Fauré-Lepage.

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*President.*—M. Thibouville-Lamy.

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*Fine Arts.*

*Hon. Presidents.*—MM. Carolus Duran and J. L. Gérôme (Painter, Member Institute); *President.*—Le Baron Delort De Gléon (General Commissioner for Egypt at the Universal Exhibition, Paris, 1889).

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*Grand Diplomas of Honour awarded by the Superior Jury.*—MM. Barbedienne, Menier; la Société des Glaces de Saint-Gobain, and Thiébaud frères.

## GROUP I.

VEGETABLE PRODUCTS — TEXTILE PRODUCTS AND FABRICS — SILKS—FASHIONS — WEARING APPAREL.

*Members of the Jury.*—MM. Charles Legrand, Lemaire, Neyret, Noirot-Biais.

*Hors concours.*—MM. Legrand frères, Lemaire, Charles Neyret et C<sup>e</sup>.

*Diploma of Honour.*—M. H. Leprince.

*Diplomas of the 1st Class.*—MM. Brouillet et C<sup>e</sup>, J. G. Deroy, E. Dumont, Mesdames veuve Harmand, Marie Meyer, veuve Roger, MM. L. Scheier, Stockmann frères.

*Diplomas of the 2nd Class.*—MM. Bertrand, Bleuze et C<sup>e</sup>, Daniels et Weil, Leborgne, H. Schenck et C<sup>e</sup>.

## GROUP II.

## AGRICULTURAL AND ALIMENTARY PRODUCTS—SKINS AND LEATHER.

*Members of the Jury.*—MM. Gustave Caen, Chevallier-Apert, Maurice Estieu, Auguste Pelletier, Emmanuel Roublot, Léon Walter.

*Hors concours.*—M. Chevallier-Appert, Compagnie Française des Chocolats (Pelletier et C<sup>e</sup>), MM. Masurel et Caen.

*Diploma of Honour.*—M. Menier.

*Diplomas of the 1st Class.*—MM. Etienne Aubert, Bouton et Henras, G. Dhoste, Dandicolle et Gaudin, Garcot et Tremblot, B. Guilloux, Mocquet et Lesage, Auguste Pellerin.

*Diplomas of the 2nd Class.*—Veuve Marchand et Lecante, MM. Rispaud et Pellegrin, Savidan.

## GROUP III.

## WINES—LIQUEURS—BEER AND OTHER BEVERAGES—OILS.

*Members of the Jury.*—MM. Hartmann, Marnier-Lapostolle, Nicols, d'Aurignac, Allain fils, Charles Benoît, Jules Folliot, Formont, Galichon, Jarlaud, Leguay, Stern, Cirier-Pavard, Roux, Velten fils.

*Hors concours.*—MM. Emile d'Aurignac, Charles Benoît, Claudon et C<sup>e</sup>, Jules Folliot, Georges Hartmann, Marnier-Lapostolle, Stern fils et frères, Velten.

*Diplomas of Honour.*—MM. Guy et Grasset, Fontbonne, Mercier et C<sup>e</sup>, Beauchamp Machenaud, Simon Viollet, Achille Ravinet.

*Diplomas of the 1st Class.*—MM. Albert Fleury, J. D. Cousté, Frédéric Mugnier, M. Hurard, Madame veuve Emile Raspail, MM. Mailliez et C<sup>e</sup>, Brintet Moissenet et fils, Mangin et Lambinet, Campredon, Simonnet Febvre et fils, Joseph Périer fils et C<sup>e</sup>, le comte de Richemont, Léon Leriche, Maydieu, Rieutord, d'Avenel, Malinet, Thérèse Picon et C<sup>e</sup>, Lillet frères.

*Diplomas of the 2nd Class.*—M. Schwob, MM. Pollack, Seguin et C<sup>e</sup>, Longuelanne, Garric fils aîné, Karcher-Røederer, G. du Martelez.

## GROUP IV.

## MINERALS—MINERALOGY—MECHANICAL ENGINEERING—MACHINERY—AGRICULTURAL IMPLEMENTS—ELECTRICITY—RAILWAYS—COACH-BUILDING—CIVIL ENGINEERING—PUBLIC WORKS—ARCHITECTURE—BUILDING MATERIALS.

*Members of the Jury.*—MM. Mühlbacher, Arrault, Gustave Roy, Bonnier, Boivin, Camille, Georges Carré, le comte Deligny d'Alosno, Léon Dru, Gasne, Jonte, Eugène Péreire, Pierron, Pombla, Sudrot, Tanquerel, Vincent.

*Hors concours.*—MM. Alph. Camille jeune, J. Carré et ses fils, L. Gasne, E. Jonte, Mühlbacher, A. Pombla, Vincent.

*Diplomas of Honour.*—Société des Glaces de Saint-Gobain; MM. Dorizon père

et fils, Laurent Colas, E. Deschiens; Compagnie Générale des Asphaltes de France; MM. Odelin frères; Société des Etablissements Decauville aîné.

*Diplomas of the 1st Class.*—MM. Prudon et Dubost, Beyer frères, Baudrit, Charles Garnier, Louis Malen, Grauer et C<sup>e</sup>, Cauchois fils, J. Mazellet, Lemelle, Gilder, Renard et Totey, Roulet, Viville, La Subérine, Durand et Bonnot, Picard frères.

*Diplomas of the 2nd Class.*—MM. Paul Picard, Tahl et Baumann, T. Conte et frère, Rossignol, Liorel père et C<sup>e</sup>, E. Carré, Meslé Bauchet, Haret frères.

#### GROUP V.

CHEMICAL AND COLONIAL PRODUCTS—PERFUMERY—APPLIED CHEMISTRY—PHARMACEUTICAL PRODUCTS—MEDICAL AND SURGICAL APPLIANCES.

*Members of the Jury.*—MM. Adrian, Chouet, Buchet, Gustave Chalmel, Chassaing, Desnoix, Galante, le D<sup>r</sup> Hubert, Auguste Perré fils, Wickham.

*Hors concours.*—MM. Adrian et C<sup>e</sup>, Charles Buchet et C<sup>e</sup>, Gustave Chalmel fils et gendre, Chassaing et C<sup>e</sup>; Maison du Docteur Pierre; MM. Desnoix, A. Perré et fils, Wickham.

*Diplomas of Honour.*—MM. Brignonnet et Naville; Compagnie Fermière des Eaux de Vichy; M. G. Borrel.

*Diplomas of the 1st Class.*—MM. Giguet Leroy, Fayard et Blayn, Pinchon, Madame veuve Raspail et fils, MM. Victor Vaissier, Millet, Warrick frères, Docteur Rougeot, Lelasseur et C<sup>e</sup>.

*Diplomas of the 2nd Class.*—MM. Achille Thésée, Ch. Cornu, Rebière fils, G. Fromage, Rougier, Léon Papat, Delcroix, Louat, Muraour fils, Merlin et C<sup>e</sup>, Eugène Raynaud.

#### GROUP VI.

EDUCATION—FRENCH INSTITUTIONS—EDUCATIONAL AND ART MATERIALS—PAPER—PRINTING—BOOKBINDING—ENGRAVING—PHOTOGRAPHY.

*Members of the Jury.*—MM. Doin, Layus, Boudet, Lahure, Maunoury, Roger Sandoz, Thouroude.

*Hors concours.*—MM. Boudet, Octave Doin, A. Le Vasseur et C<sup>e</sup>, Alexis Lahure.

*Diplomas of Honour.*—MM. Braun et C<sup>e</sup>, Wittmann, Georges Petit.

*Diplomas of the 1st Class.*—MM. Hollier-Larousse et C<sup>e</sup>, Antoine et fils, Emile Testard, Graffe et Jougla, Minot et C<sup>e</sup>, Rouillé, Sociétés Binger, Papeteries de Renage.

*Diplomas of the 2nd Class.*—Librairie Illustrée, MM. Henry Capelle, Alfred Laclais, Braunstein frères, Guillaume et C<sup>e</sup>, Rougeron, Vignerot et C<sup>e</sup>, Miss de Broen, MM. Thézard fils, Gondolf, Vitou et C<sup>e</sup>, Tampier.

#### GROUP VII.

FURNITURE—DECORATION.

*Members of the Jury.*—MM. Quignon, Hollande, Millot, Gilbert Cuel, Masson, Félix Follot, Poiret, Soubrier.

*Hors concours.*—MM. Quignon, Gilbert Cuel, Ateliers Froc Robert, MM. Soubrier, Damon, Millot et Colin.



*Diplomas of Honour.*—Société Française de Tranchage des Bois, MM. Rémon, Jansen.

*Diplomas of the 1st Class.*—MM. Mathey, Wallet, Dufin, Margotin.

*Diplomas of the 2nd Class.*—MM. Chauvet, Jémont, Travère, Perrault, Eliaers, Ribeyrotte, Meunier, Tixier, Rouget, Guillot, Lucas et Maugery.

### GROUP VIII.

ARTISTIC INDUSTRIES — JEWELLERY — BRONZES — CERAMICS — ENAMELS — WATCH AND CLOCKMAKING — WROUGHT METALS — GOLD AND SILVER WORK — MOSAICS — GLASS AND CRYSTALS.

*Members of the Jury for Group VIII.*—MM. Gustave Sandoz, Flamant fils, James Vidie.

#### Class I.

JEWELLERY—GOLD AND SILVER WORK—WATCH AND CLOCKMAKING.

*Members of the Jury for Class I.*—MM. Dècle, Péconnet, Beaudouin, J. A. Guillaume, Bieli, Brunet, Chenaillier, Dreux, Fontaine-Besson, Galli, Léopold Hubert, Charles Jean, Lahaye, Margaine, Ruault, Claudius Saunier.

*Hors concours.*—MM. Gustave Sandoz, Alph. Dècle, Lahaye, Péconnet, Beaudouin, Ruault, Bieli, Galli et Chambin, Dreux, Margaine, Brunet.

*Diplomas of Honour.*—MM. Besson, Prat, David.

*Diplomas of the 1st Class.*—MM. Roby, Félix Duchemin, Pouplier et Rambourg, Léon Vaguer, Alexandre Vaguer, Philippi, Raga, Pochiet, Ucciani, Lefèvre, Vaumarin, Louis Chevrier, Poinson, Buret, Chopard, Chargueraud, Regad, P. Radel Cleray, Jaillon, Huguenin et Chopard, Auguste Casiez.

*Diplomas of the 2nd Class.*—MM. Lorier, Ducreux, Gossart, Bernard, Blondel, Vuillermoz et Mangon, Piel, Silvestre, Gellé, Cucey et Wattiaux, Louis Bonin, Fajardot, Bunon, Lerculé.

#### Class II.

ART AND IMITATION BRONZES—WROUGHT METALS.

*Members of the Jury for Class II.*—MM. Lamaille, Charpentier, Berquin Varangoz, Coutelier, Dalifol, Houdebine fils, Roty, Pollock.

*Hors concours.*—MM. James Vidie et fils, Berquin Varangoz, Hottot et Charpentier, Dalifol et C<sup>e</sup>, Houdebine père et fils.

*Diplomas of Honour.*—MM. Barbedienne, Thiébaud frères, Susse frères, Coupier fils et Drouard, Emile Colin et C<sup>e</sup>.

*Diplomas of the 1st Class.*—MM. A. Basset, Soleau, Siot et Perzinka, Masse, Auguste Gouge, E. Dreyfous.

*Diplomas of the 2nd Class.*—MM. Jourdan, Pocard et Richermoz, Clémencet, Rouxeville, Kamioner Trèves.

#### Class III.

CERAMICS—ENAMELS—MOSAICS—GLASS.

*Members of the Jury for Class III.*—MM. Houry, Legras, Taillardat, Gustave Thierry, James Vidie.

*Hors concours.*—MM. Legras et C<sup>e</sup>, Jules Houry.

*Diplomas of Honour.*—Société des Glaces de Saint-Gobain, MM. Mellerio frères, Léveillé.

*Diplomas of the 1st Class.*—MM. Sauvageot et C<sup>e</sup>, Picard et C<sup>e</sup>, Grand'-homme et Garnier, Pezé et Mauger, Chineau, Enot.

*Diplomas of the 2nd Class.*—MM. Chaumeil, Perreur, Guérillon, Gibrelle, Danielli, Grenot, Gossard fils.

#### GROUPS IX. AND X.

GROUP IX : ARTICLES DE PARIS—MISCELLANEOUS INDUSTRIES—TOYS.

GROUP X : MARITIME PRODUCTS—NAVAL ARCHITECTURE—FISHERIES—THE CHASE.

*Members of the Jury.*—MM. Tarbouriech Nadal, Gustave Kahn, Houlet, Boudinet, Cormier, Lemariey, Jules Lepage, N. Lucas fils, Vuitton, Gaston Pillois, Rueff.

*Hors concours.*—MM. Cormier, Lemariey, Jules Lepage, N. Lucas fils, Vuitton.

*Diplomas of Honour.*—MM. Evette, H. Didout fils, Colmont, Roullet et Decamps, Langerôme, Tourneur et Micas.

*Diplomas of the 1st Class.*—MM. Paul Girard, HenneGuy et C<sup>e</sup>, Madame Chevry, MM. Ducollet frères, A. Brézina, Rousseau frères, Goetschy et Bouyer, S. Notton et C<sup>e</sup>, D. Jugla, Louis Picot, Borgest, C. Benoit, Mayer-Macé, H. Olinger, E. Denamur, Cornon Rey et C<sup>e</sup>, Lenoir.

*Diplomas of the 2nd Class.*—MM. Joseph Vidou, Henri Kahn, Louis Raze, Edmond Degardin, Th. Lamagnère, la Société coopérative de Morez, A. Briots, P. Givord, Chaumat et C<sup>e</sup>, Simon, M. A. Bénard, Salomon Cahen, A. Decamps et C<sup>e</sup>, Toussaint, Coup-Pierolle, Robert, Debray, Picard, Eugène Ronsin, Henri Menesser.

#### GROUP XI.

MUSIC AND MUSICAL INSTRUMENTS.

*Members of the Jury.*—MM. Aristide Cavallié-Coll, Gust. Lyon, Mangeot, Masson, Ruch, J. Thibouville-Lamy.

*Hors concours.*—MM. J. Thibouville-Lamy, Pleyel Wolff et C<sup>e</sup>, Fontaine-Besson.

*Diplomas of Honour.*—Orgues Alexandre père et fils, MM. Lecomte et C<sup>e</sup>.

*Diplomas of the 1st Class.*—M. H. Klein.

*Diplomas of the 2nd Class.*—M. Trojelli.

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 Otto Hehner, 11, Billiter Square, E.C.  
 Dr. Schlichter, 25, Alma Square, N.W.  
 C. Sevin, Central Hill, Upper Norwood.  
*Secretary* : Hermann Hillger.

*First Class Diplomas of Honour.*

- Actien-Gesellschaft fuer Anilin-Fabrikation, Berlin, for Eikorogen.  
 Julius Haake, Radebeul, for best Patent Colours.  
 Franzius, Henschen & Co., Bremen, for Turf Straw.  
 Koenigswaerter & Ebell, Hannover, for Chemical and Pharmaceutical Ma-  
 terials.  
 L. Leichner, Berlin, for the best Toilet Powders and Colours.  
 Gustav Lohse, Berlin, for excellent Perfumes.  
 Mueller & Erbe, Goepfingen, for the best Blacking.  
 Marie Clementine Niessen, Coeln a. R., for best Eau-de-Cologne of excellent  
 quality and for Carmelite Melisengeist.  
 Godesberger Co., for the best Table-water.



Valentiner & Schwarz, Leipzig, for Tonkin Oil.  
 Werner & Co., Berlin, for good Crystal Soda.  
 F. Wolff & Sohn, Karlsruhe, for best Soaps and Perfumes.  
 B. W. Ziemer & Co., Koenigsberg, for Alexandra Dentifrice.  
 Hermann Priester, Lauenburg, for best German Matches.

*Second Class Diplomas of Honour.*

Anton Adamek, Wien, for Fruit Soaps.  
 Joh. Chr. Bloedner & Sohn, Gotha, for Fruit and Modelled Soaps.  
 J. Doebbel's Parfumerie, Berlin, for Eau-de l'Europe.  
 Friedr. & Carl Hessel, Nerchau, for Universal Green.  
 Joh. Maria Farina, Altenmarkt 54, Coeln, for good Eau-de-Cologne.  
 Joh. Maria Farina, Juelichplatz 4, for good Eau-de-Cologne.  
 Eduard Gerlach, Luebbecke, for Anti-Colic Preservative Cream.  
 B. Langwisch, Hamburg, for Toilet Powders.  
 Am. Reiss, Frankfurt a. M., for good Soaps and Perfumery.  
 Actien-Gesellschaft fuer Torfstreifabrikation, vorm. Theodor Wolff & Co.,  
 Bremen, for Turf Straw.

GROUP V.

JURORS.

*President* : H. Reichardt, 11, Southampton Buildings,  
 Chancery Lane, W.C.  
 v. Donat, 4, Canning Place, Kensington Gate, W.  
 Prof. Dr. Franz Lange, 6, Fitzroy Square, W.  
*Secretary* : Hermann Hillger.

*First Class Diplomas of Honour.*

Gerlach & Schenk, Wien, for artistically completed and finished Masterpieces  
 of Autotype.  
 Dr. Hermann Hippauf, Ostrowo, for a well-constructed School Desk of  
 important Scholastic and Hygienic value.  
 Gebr. Keller, Rudolfstadt, for Model-Building Boxes.  
 Hermann Hurwitz & Co., Berlin, for Schapirograph.  
 Ernst Schotte & Co., Berlin, for excellent Globes.  
 Verlagsanstalt und Druckerei A.-G., Hamburg, for artistically finished Books.  
 F. Ad. Richter & Co., Rudolfstadt, for Stone-building Boxes.

*Second Class Diplomas of Honour.*

Hupfeld & Groeber, Leipzig, for Stamp Album.  
 W. J. Schmidt & Gelbrecht, Berlin, for the Export Hand-book.

GROUP VI.

JURORS.

*President* : H. Reichardt, 11, Southampton Buildings,  
 Chancery Lane, W.C.  
 v. Donat, 4, Canning Place, Kensington Gate, W.

H. Erhardt, 5, Bond Court, Walbrook, E.C.  
 F. Jaffé, Berlin, Enkeplatz, 4.  
 G. E. Koenigsfeld, 39, Moorgate Street, E.C.  
 Prof. Dr. Franz Lange, 6, Fitzroy Square, W.  
 Th. Vasmer, 65, Fenchurch Street, E.C.  
 Fritz Wagner, 8, Catherine Court, E.C.  
*Secretary*: Hermann Hillger.

*First Class Diplomas of Honour.*

L. Angerer & Göschl, Wien, for excellent artistic Workmanship.  
 Berliner Messinglinientabrik A.-G., Berlin, for extraordinarily good Workmanship and new Patterns.  
 Wilh. Dreesen, Flensburg, for Instantaneous Photos.  
 Jean Baptiste Feilner, Bremen, for artistically finished Platinotype.  
 Grimme & Hempel, Leipzig, for artistically produced Diaphone.  
 Franz Hanfstaengel Kunstverlag A.-G., Muenchen, for Reproductions.  
 Dr. Ad. Hesekei & Co., Berlin, for excellent Photographic Papers.  
 W. Hoeffert, Berlin, for extraordinarily good and beautifully arranged Portraits.  
 Industrierwerke A.-G., Landsberg, for extraordinarily well-finished Articles made from Paper.  
 Alb. Jordan, Berlin, for well-finished Leather Rolls.  
 Meissner & Buch, Leipzig, for artistically finished Reproductions in Chromo-Lithographs.  
 Wilh. Meyer, Leipzig, for the Umbrella Makers' Gazette.  
 Centralblatt fuer Textilindustrie, for the Gazette.  
 Centralblatt fuer Wagenbau, for the Gazette.  
 Papierfabrik Sundern (H. & L. Schaeffer), for excellent Papers.  
 Photographische Gesellschaft, Berlin, for excellent Productions.  
 Hein. Riffarth, Berlin, for artistic and numerous Specimens.  
 T. Remus, Dresden, for good Finish.  
 Karl Stuecker, Muenchen, for good workmanship.  
 F. Tellmann, Muehlhausen, for splendid instantaneous Photos.  
 O. Tellmann, Eschwege, for splendid instantaneous Photos.  
 E. Ulrich, Charlottenburg, for extra well-made Reproductions.  
 E. Steinmetz, Hannover, for the best carved Wood-work.  
 Ferd. Walseck, Coeln, for a Railway Map.

*Second Class Diplomas of Honour.*

Atelier Strauss, Coeln, for good Photographs.  
 William Doig & Co., Berlin und London, for a good Photogravure.  
 The Electrotype Co., London, for elegant Workmanship.  
 Friedr. Fraenkel, Nuernberg, for good Copper Plates.  
 Hess & Zadeck, Berlin, for good Workmanship.  
 Heymann & Nitzschke, Sebnitz in S., for good Workmanship.  
 B. Johannes, Partenkirchen, for good Workmanship.  
 Eugen Jos. Mertens, Crefeld, for well-finished Portraits.  
 Ricklin & Emmerichs, Muenchen, for good Finish.

Reimann & Thonke, Breslau, for well-made Roofing Felting.  
 C. Rueger, Leipzig, for good Workmanship.  
 Schreivogel & Hering, London, for new Autotype.

## GROUP VII.

## JURORS.

*President* : Otto an der lan v. Hochbrunn, 47, Bishopsgate  
 Within, E.C.

M. Cohen, 4, Curtain Road, E.C.

F. Jaffé, Berlin, Enkeplatz 4.

C. Sevin, Central Hill, Upper Norwood.

*Secretary* : Hermann Hillger.

*First Class Diplomas of Honour.*

- Actien-Gesellschaft fuer Fabrikation von Broncewaaren und Zinkguss vorm.,  
 J. C. Spinn & Sohn, Berlin, for excellence of Workmanship.  
 B. Baehr, Coburg, for good Workmanship.  
 Auerbach & Co., Berlin, for artistically finished Glass Windows.  
 Curt Bartenstein, Berlin, for excellent Finish.  
 Gebr. Baumann, Amberg, for best quality Enamelled Kitchen Utensils.  
 Beck & Lundershausen, Berlin, for good Workmanship.  
 Buschow & Beck, Reichenbach, for Patented Tin Dolls' Heads.  
 Ens & Greiner, Lauscha bei Coburg, for the handsomest Paintings on Porcelain.  
 Epple & Ege, Stuttgart, for the most completely finished and beautifully  
 decorated Dining Room.  
 J. Groschkuss, Berlin, for excellent Workmanship.  
 Th. Guiremand, Berlin, for artistically worked Exhibits.  
 Hamburg-Ottenser Goldleistenfabrik A.-G. Ottensen, for the best Gold Frames.  
 August Heinert, Zwickau, for practical and artistically pretty compressed  
 Paper Decoration.  
 J. D. Heymann, Hamburg, for practical Writing Table and highly finished  
 Decorative Work.  
 H. Hirschwald, Berlin, for the best Industrial Art Exhibits, especially in  
 Pressed Leather and Stamped Copper.  
 H. Keferstein, Berlin, for best Artistic Workmanship.  
 Moriz Keller & Co., Berlin, for artistic Carved Ivory Work.  
 A. Korvin-Pogoski, Berlin, for beautifully finished Burntwood Ware.  
 Magdeb. Kunstgewerbeverein, Magdeburg, for excellent Industrial Art Work-  
 manship.  
 Paul K. Marcus, Berlin, for the handsomest artistic Smith Work.  
 Wilh. Merkel, Raschau, for best production in Corks.  
 Ernst. Moench, Berlin, for beautiful Photograph Album.  
 J. Neuhausens Billard-Fabrik, Berlin, for excellent Billiard Tables.  
 Neumann, Hennig & Co., Berlin, for well-finished Gold Frames.  
 Ernst Oberwinter, Lippstadt, for good Pottery-ware.

Peartree & Co., Berlin, for excellent art productions in Bronze, Metal, and Porcelain.

G. Peters, Berlin, for best quality in Furniture.

L. Rappe, Berlin, for the best Palms and Leaves, and Preparations of extraordinary durability.

F. Radspieler & Co., Muenchen, for tastefully finished Art Furniture.

Saechsische Holzindustrie-Gesellschaft, Rabenau, for excellent Bent-wood Furniture.

Albert Sander, Berlin, for the best Art and Decorative Needlework.

Wilhelm Schulze, Lindenau, for the best Parquette Floors.

Tuehnitz & Joppich, Berlin, for excellently worked Articles from snake leather.

Vereinigte Goldleistenfabriken R. Schmidt, Braune and Co., Berlin, for good Gold Frames.

Ferd. Vogts & Co., Berlin, for excellent Workmanship.

A. Wahl, Muenchen, for Patent Lamps.

Westphal & Reinhold, Berlin, for excellent Spring Mattresses.

G. Woelfel, Stuttgart, for good Woodwork.

*Second Class Diplomas of Honour.*

Fr. Ansoul & Co., Muenchen, for artistic Malleable Iron Exhibits.

L. Bauernfreund & Co., Muenchen, for well-made Stone Jugs.

Beckmann, Gebr., Charlottenburg, for Frames of various kinds.

Beck & Walther, Bienenmuehle, for clean finished Kitchen Tables and Ice Cupboards.

Joseph Binder, London, for artistic Glass Painting.

Max Jos. Brunner, Muenchen, for Semperviva Flowers.

J. F. & Ed. Dellit, Kleinschmalkalden, in Thuringen, for Metal Ware.

S. Freund, Berlin, for good Leather Work.

Feller & Schoy, Berlin, for good Workmanship.

Oscar Gurth & Co., Berlin, for excellent Zinc Productions.

J. Hildebrandt, Muenchen, for beautiful Decorative Work.

Ferd. Hillmann Soehne, Dresden, for excellent Workmanship.

Horn & Frank, Berlin, for Enamel Colours.

Th. Koenig, Muenchen, for painted Tambourines and Pictures in Wood.

A. Koeppen, Berlin, for good Workmanship.

P. D. Koester, Heide, for Decorative Furniture.

F. X. Kusterer, Augsburg, for Pressed Copper Work.

H. Lehmann, Berlin, for the best Workmanship in Pillars.

G. Luft, Stuttgart, for Barometer.

L. Mosert, Berlin, for good Workmanship.

C. Pohl, Berlin, for elegant Finish.

C. Praechtel, Berlin, for beautiful Workmanship.

G. Richt, Berlin, for elegant Furniture.

H. W. Schladitz, Dresden, for Safes.

Fraeulein Sophie L. Schlieder, Berlin, for Glass Painting.

A. Schneider, Edenkoben, for good Workmanship.

R. Schreier, Berlin, for Export Articles.

- Carl Schuster, Berlin, for Writing Table of important Hygienic worth.  
 F. M. Steger, Chemnitz, for Leather Mats.  
 A. Stuebbe, Berlin, for good elegant Workmanship.  
 Oscar Teucher, Berlin, for good Finish.  
 Otto Voigt, Tannroda, for Wood Wares.  
 Otto Voeleker, Berlin, for Beautiful Decorative Article.  
 F. L. Vombach, Offenbach, for excellent Imitations of Arms.  
 Werck & Glinicke, Berlin, for Bronze Imitations.  
 H. Wolf, Berlin, for elegant Decoration.

## GROUP VIII.

## JURORS.

- President* : Louis Blumfeld, Prince Arthur Road, Hampstead.  
 Alb. Cohn, 45, Basinghall Street, E.C.  
 J. M. May, 10 & 12, Milton Street, E.C.  
 Fr. Weintraud, 1-3, Nicholl Square, Falcon Square, E.C.  
*Secretary* : Hermann Hillger.

*First Class Diplomas of Honour.*

- Oscar M. Arnold, Neustadt b. Coburg, for tasteful Dolls' Dresses.  
 Berliner, Metall-und Broncewaarenfabrik, Hahn & Harnisch, for elegant Decorative Work.  
 Emma Bette, Berlin, for charming Dolls' Toilettes.  
 Brause & Co., Aachen, for Sewing Needles of superfine quality.  
 C. Hertel & Sohn, Hanau, for beautiful Gold and Silver Works, with Precious Stones.  
 Ph. C. Keller & Sohn, Oberstein a. Nahe, for excellent Stone-cutting Workmanship.  
 G. Lang sel. Erben, Oberammergau, for artistically finished Wood Carving.  
 Otto Matern, Berlin, for beautiful finish of all Exhibits.  
 Heincr. Ad. Meyer, Hamburg, for artistically finished Ivory Carving, &c.  
 C. W. Pilz, Freiberg, for Tin Ornaments technically well finished.  
 Pulvermacher & Westram, Sonneberg, for beautiful Collection of Dolls.  
 C. H. Roegner, Striegau, for good Workmanship in Brushes.  
 Saechsisch-Boehmische Gummiwaarenfabriken, Dresden, for Indiarubber Balls.  
 Ad. Schmidt, Idar, for well cut, and turned, Stone Articles.  
 Schregel & Buchholz, Berlin, for charming collection of Dolls in German Costumes.  
 W. Schwarz, Meissen, for Gold and Silver articles.  
 Stantien & Becker, Koenigsberg, for a Collection of Amber of high value in natural history.  
 Gebr. Tasche, Coeln, for the best Church Window Glass.  
 F. Wagner & Co., Bremen, for Show Window fittings and Cases of high finish.  
 Emil Weise, Finsterwalde, for a Child's Circus Plaything.

*Second Class Diplomas of Honour.*

- S. F. Fischer, Oberseiffenbach, for Educational Playthings.  
 Joh. Gaul, Erbach, for good Ivory Carving Work.  
 E. Goehdert & Langer, Olbernhau i. S., for good Workmanship in Pen Boxes.  
 Eduard Hammer, Berlin, for Various Ivory Articles.  
 Heinrich Handwerk, Waltershausen, for Papier-Maché Articles.  
 H. Heymann, Danzig, for Amber Articles.  
 Huesmert & Co., Wald, for wholesale production of Iron-work at cheap prices.  
 Marcus Jaegg & Co., Offenbach, for Leather Wares.  
 Otto Jaglinsky & Co., Danzig, for Amber Wares.  
 Ph. Jamin & Co., Oberursel, for excellent hand-carving of Umbrella Handles.  
 Langer & Trültysch, Einsiedel, b. Chemnitz, for Steel Brushes of Excellent Workmanship.  
 R. Lindner, Waltershausen, for well modelled Animal Figures.  
 G. Luthardt, Steinach, for Fish Pearls.  
 Marold & Stern, Berlin, for good Workmanship in Buttons.  
 Wilhelm Mayer, Stuttgart, for excellent Workmanship and Original Design.  
 Ed. Pachtmann, Dresden, for an elegantly decorated arrangement of Exhibits.  
 Pagel & Schulze, Berlin, for Metal Frames of good Workmanship.  
 F. X. Trinkgeld, München, for a Pneumatic Door Lock.  
 Alb. Uebele, Schwaeb, Gmünd, for good, neat Workmanship.

## GROUP IX.

## JURORS.

- President* : Louis Blumfeld, Prince Arthur Road, Hampstead.  
 Alb. Cohn, 45, Basinghall Street, E.C.  
 J. M. May, 10 & 12, Milton Street, E.C.  
 Fr. Weintraud, 1-3, Nicholl Square, Falcon Square, E.C.  
*Secretary* : Hermann Hillger.

*First Class Diplomas of Honours.*

- Chr. Claussen, Hamburg, for a new patented combination of Asphalt and Iron for street pavements.  
 C. Otto Gehrekens, Hamburg, for Driving Belts.  
 Reinhold Hanke, Hoehr, for beautiful collection of Stone Ware.  
 Gypsbergwerk Kapferer, Koester & Co., Hochhausen, for specially excellent use of Cement.  
 A. W. Fr. Kister, Scheibe, for artistic decorated Porcelain of best finish.  
 G. L. Lippold, Dresden, for practical Patented Tube Box.  
 Hugo Louitz and Co., Magdeburg, for well-made Majolica.  
 A. & O. Mack, Ludwigsburg, for practical appliance of Cement Deals with special consideration of the Hygienic importance of the same.  
 Metzeler & Co., Muenchen, for best Workmanship in Indiarubber for technical use.  
 Gustav Mueller, Bodenbach, for excellent Porcelain Flowers and other art work.

Herm. Ohme, Waldenburg, for richly decorated Porcelain.

A. Sachs, Berlin, for appliance of Indiarubber especially for sanitary purposes.

Graeflich Schaffgottsche Josephinenhuette, for richly decorated Glass.

Th. Schuelter, Koeln a. Rhein, for artistically finished Religious Figures.

Carl Schwanitz, Berlin, for technical Indiarubber Articles.

Ernst Wahliss, Wien, for excellent results in Porcelain Painting.

Helena Wolfssohn, Dresden, for artistic finish of Old Meissner Decoration and Porcelain.

*Second Class Diplomas of Honour.*

Boehmische Collectiv-Glas-Ausstellung (A. Mackie), for beautifully decorated Glass.

Brunswick Asphalt Co., Eschershausen, for special application of Asphalt.

William von Fischer, Clausenburg, for decorated Porcelain.

Glasfabrik "Carlswerk" Lippert & Sohn, for good Workmanship.

E. Grosse, Berlin, for Glass Window.

Hermann Kaempff, Siebenhoefen, for pressed Pulp Articles of beautifully decorative effect.

A. Kassai, Hamburg, for good Workmanship.

R. Keil, Eisleben, for good Workmanship.

C. Kern, Hoehr, for prettily decorated Stone Jugs.

Ernst Meissner, Roessgen, for Cylinder Leather.

Alfred Mendel, Dresden, for a Military Knapsack, and new Horse Harness.

R. & F. Moser, Karlsbad, for Tasteful Decoration.

Hermann Mueller, Ulrichsthal, for Bohemian Glass.

Ernst Seide, Schloppe, for good Roof Cement.

M. Singer, Wien, for artistically decorated Glass.

Zahn & Schwarz, Berlin, for elegantly decorated Glass.

GROUP X.

JURORS.

*President* : W. Sander, 7, East India Avenue, E.C.

I. E. Haring, Linnean Society, Burlington House, W.

Wm. Lund, Surrey Street, E.C.

Carl Melchers, East India Avenue, E.C.

F. G. Prange, 33, Brook Street, W.

Leopold Reincke, 2, Laurence Pountney Hill.

*Secretary* : Hermann Hillger.

*First Class Diplomas of Honour.*

Norddeutscher Lloyd, Bremen, for excellent Ships' Models.

Hamburg-Amerikanische Packetfahrt A.-G., Hamburg, for excellent Ships' Models.

Stettiner Maschinenbau-Gesellschaft Vulcan, for excellent Ships' Models.

Joh. Fischer, Bremerhaven, for excellent Ships' Lanterns, and Foghorns of highest quality.

## GROUP XI.

## JURORS.

*President* : O. Goldschmidt, 1, Moreton Gardens, S. Kensington, W.  
 W. G. Cusens, 31, Victoria Road, Kensington, W.  
 Oscar v. Ernsthausen, 5, Belsize Grove, Hampstead.  
 A. Manns, Crystal Palace, S.E.  
*Secretary* : Hermann Hillger.

## A. Pianos.

*First Class Diploma of Honour.*

V. Berdux, Heilbronn, for extra good quality.

*Second Class Diplomas of Honour.*

A. Grand, Berlin, for good quality.  
 E. F. Haake, Hannover, for the prices highly praised.  
 F. Kaim & Sohn, Kirchheim-Stuttgart, for good quality.  
 H. Matz & Co., Berlin, for the price and for good quality.  
 G. Schwechten, Berlin, for good quality.  
 Otto Thein, Bremen, for good quality.

## B. Harmonium-piano.

*First Class Diplomas of Honour.*

"Linhardion," London, for remarkable blending of Harmonium and Piano.  
 Otto Thein, Bremen, for practically simple union of Harmonium and Piano.

## C. Mechanical Piano.

*Second Class Diploma of Honour.*

Oscar Koehler, Berlin, for various kinds of excellent models in Piano Mechanism.

## D. String and other Instruments.

*First Class Diplomas of Honour.*

Moritz Glaesel, Markneukirchen, for Good Quality, especially the Bows.  
 L. Neuner, Berlin, for Good Quality.  
 Anton Sprenger, Stuttgart, for Invention of the Tone Screw and Quality of the Violin.  
 G. Tiefenbrunner, Muenchen, for Excellent Quality of the Zithers.

*Second Class Diplomas of Honour.*

Wilhelm Spaethe, Gera, for Concertinas.  
 K. Heilbrunn, Soehne, Berlin, for Good Quality.



**E. Mechanical Musical Instruments.***First Class Diploma of Honour.*

Imhof & Mukle, Voehrenbach, for Beautiful Volume of Sound, and Fine Tone.

*Second Class Diploma of Honour.*

Fabrik Leipziger Musikwerke, vorm. Paul Ehrlich & Co., Gohlis-Leipzig.

## GROUP XII.

## JURORS.

*President* : Carl Haag, 7, Lyndhurst Road, N.W.  
 Professor Carl Becker, Berlin.  
 Professor H. Herkomer, Dyreham, Bushey, Herts.  
 F. Jaffé, Berlin, Enkeplatz 4.  
 Rud. Lehmann, 28, Abercorn Place, N.W.  
 R. Meyerheim, Lindeneck.  
 Carl Schlösser, 1, Primrose Hill Studios, Fitzroy Road, N.W.  
*Secretary* : Hermann Hillger.

**For Oil Paintings.***First Class Diploma of Honour.*

|  |   |
|--|---|
| Professor Oswald Achenbach, Düsseldorf.  | Professor Albert Keller, München.       |
| Professor Alb. Baur, Düsseldorf.         | Professor Ferdinand Keller, Karlsruhe.  |
| Professor Carl Becker, Berlin.           | Conrad Kiesel, Berlin.                  |
| Professor Arnold Böcklin, Zürich.        | Professor Ludwig Knaus, Berlin.         |
| Ludwig Bokelmann, Düsseldorf.            | Professor Franz von Lenbach, München.   |
| Ferdinand Brütt, Düsseldorf.             | Professor Max Gabriel, München.         |
| Professor Franz von Defregger, München.  | Professor Adolf Menzel, Berlin.         |
| Professor Eugen Bracht, Berlin.          | Professor Paul Meyerheim, Berlin.       |
| Professor Eugen Dücker, Düsseldorf.      | H. Mosler Pallenberg, Düsseldorf.       |
| Professor Herm. Eschke, Berlin.          | Professor G. Papperitz, Düsseldorf.     |
| Professor Eduard Grützner, München.      | Frau Vilma Parlaghy Krüger, Berlin.     |
| Professor Hans Gude, Berlin.             | Hermann Prell, Berlin.                  |
| Professor L. Gurlitt, Berlin.            | Carl Röchling, Berlin.                  |
| Heinrich Hartung, Düsseldorf.            | Professor Carl Scherres, Berlin.        |
| Professor Ernst Hildebrandt, Berlin.     | Professor Gustav Schönleber, Karlsruhe. |
| Professor Emil Hünten, Düsseldorf.       | Professor Julius Schrader, Berlin.      |
| Arthur Kampf, Düsseldorf.                | Professor B. Vautier, Düsseldorf.       |
| Professor Fr. Aug. v. Kaulbach, München. | Professor Anton von Werner, Berlin.     |
|  | Professor Fritz Werner, Berlin.         |

## For Oil Paintings.

*Second Class Diplomas of Honour.*

|                                      |                                      |
|--------------------------------------|--------------------------------------|
| Professor Wilhelm Amberg, Berlin.    | Ad. Lübben, München.                 |
| Professor Hermann Baisch, Karlsruhe. | Müller Kurzwelly, Berlin.            |
| Carl Bantzer, Dresden.               | Ludwig Munthe, Düsseldorf.           |
| Günнар Berg, Berlin.                 | A. Norman, Berlin.                   |
| Otto Brandt, Rom.                    | Professor Otto Piltz, München.       |
| F. H. Bredt, München.                | Max Piltzner, München.               |
| Carl Breitbach, Berlin.              | Professor Bernh. Plockhorst, Berlin. |
| W. Broecker, Berlin.                 | Richard von Poschinger, München.     |
| Gilbert von Canal, Düsseldorf.       | Felix Possart, Berlin.               |
| Wilhelm Clemens, München.            | Fräulein G. von Rappard, Interlaken. |
| Heinr. Deiters, Düsseldorf.          | Wilh. Räuber, München.               |
| Ludwig Dill, München.                | Albert Raudnitz, München.            |
| Louis Douzette, Berlin.              | Heinr. Rich. Reder, München.         |
| Felix Freiherr von Ende, München.    | H. Richter-Lefensdorf, Berlin.       |
| Julius Exter, München.               | Wilh. Georg Ritter, Dresden.         |
| Otto von Faber du Faur, München.     | Fritz Roeber, Düsseldorf.            |
| Joseph Flüggen, München.             | Theodor Rocholl, Düsseldorf.         |
| Otto Friedrich, München.             | Valentin Ruths, Hamburg.             |
| Richard Friese, Berlin.              | Adolf Schlabit, Berlin.              |
| Gebhard Fugel, München.              | Eduard Schleich, jun., München.      |
| Alois Gabl, München.                 | Max von Schmädell, München.          |
| Professor Paul Graeb, Berlin.        | Fritz Schnitzler, Düsseldorf.        |
| Carlos Grethe, Karlsruhe.            | Rich. Scholtz, Frankfurt a. M.       |
| Hermann Grobe, München.              | Adolf Seel, Düsseldorf.              |
| Carl Haider, München.                | A. F. Seligmann, Wien.               |
| Johann Hamsa, Wien.                  | Professor Franz Skarbina, Berlin.    |
| Edward Harburger, München.           | Professor Carl Sohn, Düsseldorf.     |
| Herm. Heinz, München.                | Christian Speyer, München.           |
| Hans Hermann, Berlin.                | Gertrud Staats, Breslau.             |
| Professor Alb. Hertel, Berlin.       | Heinrich Stelzner, München.          |
| Dora Hitz, Dresden.                  | Karl Stuhlmüller, München.           |
| Paul Höcker, München.                | Franz Thöne, Düsseldorf.             |
| Professor G. Iglar, Stuttgart.       | Wilhelm Velten, München.             |
| Professor Otto von Kameke, Berlin.   | Jaroslav Vesin, München.             |
| Roman Kochanowsky, München.          | Charles Vetter, München.             |
| Gustav Köhler, München.              | Professor Hugo Vogel, Berlin.        |
| Ernst Körner, Berlin.                | Heinrich Vosberg, München.           |
| M. Koner, Berlin.                    | Robert Warthmüller, Berlin.          |
| Sophie Koner, Berlin.                | Julius Wenzel, Paris.                |
| Karl Krücheldorf, Berlin.            | Rudolf Wimmer, München.              |
| Prof. Aug. Leu, Glehn a. Rhein.      | Olga Wisinger-Florian, München.      |

## For Water Colours, Pastel-painting, and Drawings.

*First Class Diplomas of Honour.*

|                                    |                                    |
|------------------------------------|------------------------------------|
| Prof. Andr. Achenbach, Düsseldorf. | Professor L. Passini, Venedig.     |
| Hans Bartels.                      | Professor Roman Piglhein, München. |

*Second Class Diplomas of Honour.*

|                                 |                                |
|---------------------------------|--------------------------------|
| Rudolf Dammeier, München.       | Prof. José Koppay, Berlin.     |
| Martin Dülfer, München.         | F. X. von Riedmüller, München. |
| Heinz Heim, München.            | Lorenz Ritter, Nürnberg.       |
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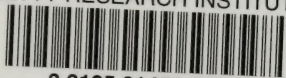
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